

FILM SCORE MONTHLY

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I had sworn off doing issues of more than eight pages after last month's 24 page issue, but there was so much material this month, I had to do a 12 page issue. I'd like at this point to welcome new readers who might be seeing this issue of *Film Score Monthly* as their first after responding to various ads I've placed, or a review of FSM in the September issue of *Soundtrack!* magazine. What you see here is basically the average issue of FSM, except that the normal issue is four pages shorter. If you have any questions about this publication or the organization which publishes it, The Soundtrack Club, feel free to write, and if you don't have a copy of the club handbook, which is sent to all new and renewing subscribers, please write in. It's an eight page compilation of news and club information, and it's free. (Backissue info can be found in the handbook.) A word or two about letters: I always respond to all letters I receive; however, during "new issue time," basically the end of every month, I get bogged down producing the new issue of FSM, and may not get to your letters right away. Please keep that in mind. Thanks, and hope you find this issue to be the kind of quality, news-oriented soundtrack newsletter that someone should have started a long time ago. Following is the latest deluge of new film music info, most of which will get incorporated into future editions of the handbook:

New York City Convention: THE SOCIETY FOR THE PRESERVATION OF FILM MUSIC will be holding a one day East-coast conference on Wednesday, October 25, 1992 at the Museum of Modern Art, 11 West 53rd Street, New York City. The conference will be from 10 AM to 6 PM, schedule as follows: 10 AM: Welcome from David Raksin, SPFM President, and Ronald Magliozzi, Assistant Supervisor of the Museum of Modern Art's Film Study Center; 10:15 AM: Glenn Wooddell, WJFF/Radio Catskill, "Report on Music of the Cinema, Demand for Film Music for Radio"; 10:30 AM: John Waxman of Themes and Variation, who provides the concert list for FSM, and Allen Cohen of Koch International, "Concert Performances of Film Music"; 11:30 AM: Gillian B. Anderson, Library of Congress, "Recently Discovered Charlie Chaplin Silent Film Scores"; 12 noon: Lunch (on your own); 1 PM: Martin Marks, MIT, "MOMA's Contribution to Film Music Preservation"; 2 PM: East Coast Resources for Film Music Research, Jon Newson, Library of Congress, "Film Music and the Library of Congress" and representatives from other institutions; 3:15 PM: "Report on The Vitaphone Project," Ron Hutchinson and Sherwin Dunner; 3:30 PM: Contemporary Issues Facing Film Composers (speaker to be announced); 4:15 PM: Screening of documentary *Music for the Movies: Bernard Herrmann* (1992); 5:15 PM: Discussion; Formation of New York City Chapter of SPFM. (NOTE: If the four day West-coast conference is any indication, it is highly doubtful that this schedule will be accurate—plan for a significant overrun!) This event looks like it will be a lot of fun, and Andy Dursin and I plan on attending—support the SPFM and come out for the conference. To register, send \$25 (students and seniors \$15) to SPFM, PO Box 93536, Hollywood CA 90093-3536. For more information, call Jeannie Pool at 818-248-5775; for info on local arrangements, call Glenn Wooddell at 914-482-5703. See you there!

Soundtrack outlets: JEFF'S CLASSICAL RECORD SHOPPE (2556 N. Campbell Ave, Tucson AZ 85719, phone: 602-327-0555) has thousands of soundtrack LPs in stock, including *Images*, *Destination Moon* [10 inch Columbia], *Ransom*, and *Birdman of Alcatraz*. Mail

orders are welcome, visa/mastercard, personal check, money orders accepted. • THE MUSIC JOINT (PO Box 1806, Warsaw IN 46581-1806, phone: 219-269-3220, 1-800-688-0141, fax: 219-269-1967) has soundtracks in stock, and was previously offering a set sale of soundtrack and musical LPs back in July. • COMPACT DISC CONNECTION (1016 El Camino #322, Sunnyvale CA 94087, voice and fax: 408-733-0801, on-line service, 24 hrs, 8-N-1, up to 9600 bps: 408-730-9015) is an on-line CD store, featuring all types of music as well as soundtracks. They can be reached by PC Pursuit through CASJO address, and have local access numbers for New York and Chicago (not available at presstime). Their database is very extensive, and they stock a number of hard to get soundtracks at good prices. • BEAT-STREET from Music Marketing (4404-A W 12th St, Houston TX 77055, phone: 713-686-0101, fax: -8844) is a new service starting up on an 800 number whereby one can call up, listen to various pieces of music (including soundtracks) and then have the option of ordering the soundtracks that you just listened to. The current demonstration number for Beatstreet is 1-800-MELODY-1. More information on this new way to order soundtracks will be given as it becomes available.

Publications/Articles: THE HOLLYWOOD REPORTER has published another special film music issue, which it does twice a year, for the issue dated August 25. The magazine features an 88 page section on the Hollywood side of soundtracks—most of it is made up of ads from music clearance companies and aspiring composers, but there's still a lot of interesting material on how Hollywood views film music. This backissue can be ordered from the Reporter's library, though unfortunately it is out of stock at present. Call 213-525-2087 from time to time to see if the issue is back in stock, at which time you can order it. (Address is PO Box 1431, Hollywood CA 90028.)

Goodies in stock: FOOTLIGHT RECORDS (a record store in lower Manhattan, call 212-533-1572 or write 113 E 12th St, New York, NY 10003) has in stock the new Milan CD of *Conan the Barbarian*, the Japanese CD of *Innerspace* (for \$32.95), the new German reissues of *Lionheart* Vol. 1 and 2 (Goldsmith) as well as the usual variety of Japanese film and animation soundtracks. Also in stock is Barbara Streisand's *A Star Is Born* (Australian CD, \$21.95). • SOUNDTRACK ALBUM RETAILERS (PO Box 487, New Holland PA 17557-0487, 717-656-0121) is expecting new Japanese CDs like *Space Camp* (Williams) and *Under Fire* (Goldsmith) in only a couple more weeks.

Books: THE JOHN WILLIAMS APPRECIATION SOCIETY in France has published a 60 page filmography/discography/bibliography/biography of John Williams, covering his work from *Daddy-O* to *Home Alone 2*. The price is \$30 (postage paid), 125 francs in France (French checks payable to Société John Williams). Send to The John Williams Appreciation Society, Yann Merluzeau, 17 Avenue de la Californie, Apt #31, 06200 Nice, FRANCE.

Club Address: Please do not apply your own theory to the club address! (Also, address letters to me personally, Lukas Kendall—don't ask why, it's a lousy situation.) Please follow the *exact* format given below (otherwise, it may take a while for me to get my mail). Also, the club now has a fax machine, the number being 413-542-3161.

NEWS AND INFORMATION CONT'D ON BACK PAGE!

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The Soundtrack Club

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Subscription rates are \$4 per 3 months, \$8 per 6 months, and \$15 per year US/Canada; \$5 per 3 months, \$10 per 6 months and \$20 per year rest of world. US subscribers, pay in cash, check or money order; international subscribers, please pay in American cash or an international money/postal order, available at your bank or post office. Checks payable to Lukas Kendall. Address corrections requested.

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DEADLINE+

ALL THE LATEST IN SOUNDTRACK NEWS

JERRY GOLDSMITH has had his score rejected from *The Public Eye*. MARK ISHAM (not *Shaiman*, as incorrectly reported last month) has done the replacement score, CD on Varèse. Goldsmith is now reportedly to be scoring the live action *Dennis the Menace*. • JOHN BARRY'S hard luck continues: he is off of *The Body Guard*, with ALAN SILVESTRI doing the replacement score. • VANGELIS is back to film scoring: Hans Zimmer is not doing Ridley Scott's *1492*, Vangelis is, with CD out on East/West Records (Carrere in France). Vangelis is also reportedly doing/has done the following: *The Plague*, a French film by Luis Puenzo with William Hurt, released in France on August 24th; *Lune de Fiel* [*Bitter Moon*], by Roman Polanski with Peter Coyote; and *Starwatcher* (1993, animated), which will be produced by Ridley Scott and directed by Moebius, a sci-fi film with computer animation. • More scoring assignments: MARK ISHAM scores the Robert Redford directed *A River Runs Through It*, about fly-fishing in Montana; GRAEME REVELL scores *Traces of Red*; JAMES NEWTON HOWARD scores *Night & the City*; and according to a Pakistani news-magazine, MAURICE JARRE will be scoring a remake of the film *Gunga Din*, in collaboration with Pakistani songwriter/film composer SOHAIL RANA. Jarre has also scored the Japanese film *The Setting Sun*, his third Japanese film, which has been released at the Tokyo Film Festival.

Here's what's on the agendas of the following record labels; as always, information is subject to change and/or correction:

Bay Cities: A CD of Les Baxter's scores for *Black Sunday* and *Baron Blood* is due in October (on one CD). Due in November is a CD of Richard Rodney Bennett's *Enchanted April* (BBC, 1991, 23 minutes), which will include the 17 minute "Elegy from *Lady Caroline Lamb*" (1972) and perhaps some additional material as well.

Big Screen/Giant: This Warner Bros. subsidiary label has three new releases coming out, *Mr. Saturday Night* (Shaiman), *School Ties* (Jarre), and, at last, *Tales From the Crypt* (various).

Colosseum: This German affiliate of Varèse has reissued CDs of *Lionheart* Vol. 1 and 2 (Goldsmith), currently available in the US at Footlight Records (call 212-533-1572). Those CDs are expected to be reissued by Varèse next year. Colosseum has also reissued CDs of *Brainstorm*, *Gorky Park*, and *The Symphonic Scores of Lee Holdridge*.

Epic: Due on October 26th is a new John Barry CD, with the composer conducting the Royal Philharmonic. The CD contains Barry's own arrangements of his greatest hits.

Fifth Continent: *The Last Starfighter* (Craig Safan) has been reissued in Europe (LXE CD 705), though without any extra music. CDs of *The Razor's Edge* (Nitzsche) on Preamble, *Iceman* (Bruce Smeaton) on Southern Cross, and a 78 minute Hermann compilation *The Inquirer* on Preamble, are out.

GNP/Crescendo: Legal hurdles with Paramount have been cleared, and the two new *Star Trek* CDs (*Shore Leave/Naked Time* [Fried/Courage] from *Trek Classic*, *Yesterday's Enterprise/Unification/Hollow Pursuits* [McCarthy] from *The Next Generation*) are expected in roughly a month. Expected out at the same time are: "Mission: Impossible—New and Old" and the score CD to *Hellraiser III* (Randy Miller—not to confused with the song CD currently out).

Intrada: Due in October are CDs of *Planet of the Apes* (Goldsmith, with previously unreleased cues) and *In the Line of Duty* (compilation of four Mark Snow TV scores). Due in November are CDs of *Silverado* (Broughton, with previously unreleased music), *Resurrected* (Richard Band), and *Son of the Morning Star* (Craig Safan TV movie score). Intrada is both a label and a mail order outlet, write for free catalog to 1488 Vallejo St, San Francisco CA 94109, or call 415-776-1333).

Koch: The next Koch CD of classical works by film composers will be a Miklós Rózsa CD with three of the composer's best known

classical pieces: *Theme, Variation, and Finale*, 1933, revised in '66, opus 13; *Overture to a Symphony Concert*, 1957, revised '63, opus 26; and *Three Hungarian Sketches for Orchestra*, 1938, revised in '58, opus 14. The CD will be recorded on November 11th, with James Sedares conducting the New Zealand Symphony Orchestra.

MCA: October 13 releases are *Reservoir Dogs* (unknown) and a CD reissue of *Thoroughly Modern Millie*, which might include some Elmer Bernstein score, but probably won't.

Milan (Europe): A CD of *Brazil* (Kamen) should be in the works.

Philips Classics: Due soon is a CD of *The King and I* (original film orchestrations) with Julie Andrews and Ben Kingsley (John Mauceri conducting the Hollywood Bowl orchestra).

Play It Again: This English label's two John Barry - *The Ember Years* CDs are due soon. Vol 1 contains the complete score to *Four in the Morning* and the TV score to "Elizabeth Taylor in London," and Vol 2 contains Annie Ross' jazz album "A Handful of Songs" along with Barry recordings from the Ember catalog. Also due soon is a compilation CD of British TV themes. To reserve copies of Play It Again releases, write to Screenthemes, 22 Kensington Close, Toton, Beeston, Nottingham NG9 6GR, ENGLAND.

Prometheus: This European label will be releasing a 66 minute CD of Lalo Schiffrin's *A.D.*, due in late November.

SLC: Limited edition (1000 copy) CDs of *Space Camp* (Williams), *Bullitt* (Schiffrin), and *Battle of the Bulge* (Frankel) are out, though US dealers are having a hard time getting them in from SLC in Japan.

Silva Screen: *Some Came Running/Kings Go Forth* (Bernstein) will be out on Silva's Cloud Nine subsidiary, while a 70 min. CD reissue of *Legend* (Goldsmith) is due in November from Silva itself. New Dr. Who releases are *Dr. Who: The Music Vol 1 and 2* (Vol 1 contains reissued BBC material, Vol. 2 is a CD reissue of the 20th Anniversary album, containing music to "The 5 Doctors"); also in Silva's future release schedule are CDs of *Game of Death/Night Games* (Barry, 1 CD), *I Love You Perfect* (Yanni), and *Never Say Never Again* (Legrand).

Varèse Sarabande: *Storyville* (Carter Burwell) has been delayed but is expected out shortly. *Whispers in the Dark* (Thomas Newman) has been canceled. Due out on Sept 29 is *Of Mice and Men* (Mark Isham). Due on Oct 6 are: *Nails* (Bill Conti), *Breaking the Rules* (song CD) and *Hollywood Backlot* (compilation CD of 20 themes already available on Varèse discs—*City Slickers*, *Terminator 2*, *Naked Gun*, *Black Robe*, etc.). Due out on Oct 13 are: *Mr. Baseball* (Jerry Goldsmith), *The Lover* (Gabriel Yared), *The Public Eye* (Mark Isham), and *Young Indiana Jones, Vol. 1* (the first of possibly four volumes from the new ABC TV series, main title and pilot music by Laurence Rosenthal—CD is reportedly over 70 minutes long). Due out on Oct 27 is the last score by Georges Delerue before his death in March, *Rich In Love*. MCA's release list also has *Conan the Barbarian* as coming out on that date, but see below for the complete scoop....

The Conan saga continues: The Milan (France) CD issue of Basil Poledouris' 1982 score to *Conan the Barbarian* is now available, a straight reissue of the original MCA LP except for a spoken prologue added to the beginning of the disc. This CD is now available at stores like Footlight Records in the US. Varèse Sarabande (USA) had scheduled their own *Conan* CD to be released on September 15th—the CD did not appear, and is now scheduled for October 27th. While Varèse will only confirm that their CD has indeed been delayed, rumors have it that Varèse is seeking to put previously unreleased music onto their release. Composer Poledouris is in possession of a two track, 15 I.P.S. (inches per second) open-reel tape with about 30 minutes of such unreleased music; however, the tape is stretched and dehydrated, and may not be usable. The search is now reportedly on for the original 24 track masters to the unreleased music. It may be a wise idea to send letters of support to Varèse (13006 Saticoy St, N Hollywood CA 91605) to keep up the quest for extra music.

CURRENT FILMS, COMPOSERS, AND ALBUMS listed from The New York Times of September 27, 1992

<i>Double Edge</i>	Mira J. Spektor	<i>Mistress</i>	Galt MacDermot
<i>A Fine Romance</i>	Pino Donaggio	<i>Mr. Baseball</i>	Jerry Goldsmith
<i>Glengarry Glenn Ross</i>	James Newton Howard	<i>Mr. Saturday Night</i>	Marc Shaiman
<i>Hero</i>	George Fenton	<i>Of Mice and Men</i>	Mark Isham
<i>Honeymoon In Vegas</i>	David Newman	<i>Sarafina!</i>	Stanley Myers (score)
<i>Innocent Blood</i>	Ira Newborn	<i>School Ties</i>	Maurice Jarre
<i>The Last of the Mohicans</i>	T. Jones, R. Edelman	<i>Single White Female</i>	Howard Shore
<i>A League of Their Own</i>	Hans Zimmer	<i>Singles</i>	Paul Westerberg
<i>Light Sleeper</i>	Michael Been	<i>Sneakers</i>	James Horner
<i>The Mighty Ducks</i>	David Newman	<i>Unforgiven</i>	Lennie Niehaus
			Varèse Sarabande
			Big Screen
			Varèse Sarabande
			Qwest (songs)
			Big Screen
			Epic
			Columbia
			Varèse Sarabande

WANTED

Brent Armstrong (23722 Rotunda Rd, Valencia CA 91355) is looking for the following rare CDs: *The Reivers* (Williams), *King Kong Lives* (Scott), *Dune* (Toto), *Cocoon* (Horner), *The NeverEnding Story* (full Doldinger score—WEA 2-50396-2, German release), and *The Blob* (Hoenig, Filmtax FUSD 103).

Andrew Derrett (PO Box 10, Kingsville 3012, Victoria, AUSTRALIA) is looking for LPs of *Orca* (Morricone) and *Bite the Bullet* (North).

Rob Marsh (4119 Sugarbear Dr, Tallahassee FL 32311) is looking for tapes of Boston Pops concerts, either from TV or radio.

Murray Schlanger (225 W 83rd St Apt 5-0, New York NY 10024) is looking for the following CDs in perfect condition: *Body Heat*, *Supergirl*, *The Reivers*, *Cherry 2000*, and *Wild Geese*. Send required price if you have any of these [see Neal Tauferner's entry, below].

Bill Smith (4716 W 152nd St, Lawndale CA 90260) is looking for a CD of *The Last Starfighter* (just reissued in Europe, see news section).

Patrick Tierney (2269 Chesapeake NE, Grand Rapids MI 49505) is looking for the out-of-print German CD of US TV music "The Equalizer and Other Cliffhangers" (Stewart Copeland, Columbia 460474-2—released in the US on the 'IRS' label, also out of print).

Nigel Trevett (57 Wesley Way, Amington, Tamworth, Staffs B77 3JF ENGLAND) is looking for the following out-of-print CDs in mint or near-mint condition: *Dune* (Toto), *Running Scared* (R. Tempterton & songs), and *Fletch* (H. Faltermeyer & songs).

FOR SALE/TRADE

Carlos Camuñas (GPO Box 23, San Juan PR 00936) has for sale or trade the following John Barry LPs (grading is record/cover): *From Russia With Love* (United Artists UAL 4114 mono) vg-/vg, \$5; *Goldfinger* (United Artists UAS 5117 stereo) vg+/vg-, \$8; *Thunderball* (United Artists UAS 5132 stereo) vg+/vg-, \$10; *You Only Live Twice* (United Artists UAS 5155 stereo) nm/vg+, \$15; *On Her Majesty's Secret Service* (U.A. UAS 5204 stereo) nm/vg-, \$12; *The Ipcress File* (Decca DL 9124 mono) m/nm, \$20; *King Rat* (Mainstream 56061 mono) m/nm, \$20; *Born Free* (MGM SE 4368 stereo) nm/vg-, \$12; *Petulia* (Warner Bros. 1755 stereo) m/nm, \$30; *The Quiller Memorandum* (Colum. OL 6660 mono, dj copy) vg+/g, \$7; *Midnight Cowboy* (United Artists UAS 6198 stereo) nm/g+, \$15; *The Last Valley* (Dunhill DSX-50102 stereo) m/vg-, \$40; *King Kong* (Reprise MS 2260 stereo) nm/nm, \$20; *The Deep* (Casablanca NBLP 7060 stereo) vg+/vg+, \$10; *John Barry Plays Film & TV Themes* (Capitol T2527 mono) m/vg+, \$15; *The Black Hole* (Vista 5008 stereo) sealed, \$20; Many other s/t's for sale—want lists welcome.

Robert Hubbard (83 Downey, San Francisco CA 94117) has available for sale/trade an LP of *The Heart Is a Lonely Hunter* (Warners WS 1759—Grusin & songs). Write for terms if interested.

Wolfgang Jahn (Auhofstr.223/4, A - 1130 Wien, AUSTRIA) has the following item to add to his list of rare LPs available for trade: *5000 Dollari Sull'Asso* (A.F. Lavagnino), CAM Cms, mint/mint. This is one of the rarest Italian soundtracks, and may have already been traded away by the time this issue of FSM is out.

Mark Maiowitz (2648 Batchelder St, Brooklyn NY 11235) has the following mint-condition CDs for trade: *The Dead* (North), *Enemies-A Love Story* (Jarre), *Bat-21* (Young), *The Big Blue* (Serra), *The Chase* (Barry), *The Quiller Memorandum* (Barry), *Moon Over Parador* (Jarre), *Red Heat* (Horner), *Citizen Kane* (Herrmann—Cinema Gala, London), *Digital Space* (various—Varèse), and *Screen Themes* (various—Varèse).

Brian Mathie (2556 N Campbell Ave, Tucson AZ 85719) has available tape dubs from TV/video of many unreleased scores (*Lonely Are the Brave*, *List of Adrian Messenger*, *Black Sunday* [Williams], *Crawlspace* [Goldsmith]). They include dialogue and sound effects but are the only way to get these scores. Write if interested.

David Mitchell (6208 Scenic Way, Bakersfield CA 93309-5574) has an offer for Corigliano fans: for those interested in Corigliano's unreleased *Revolution* score, David has a 44 minute tape of that score (probably an album mock-up), which he will dub for those sending a blank tape plus return postage.

Pedro Pacheco (Apartado de Correos 489, 07080 - Palma de Mallorca, SPAIN) can acquire the Spanish CD release of *The Name of the Rose* (Horner) for those interested.

Robert Smith (2552 Twin Oaks Ct Apt 26, Decatur IL 62526) has a list of soundtracks available for sale, approximately 90 LPs in all. List includes sealed copies of *Battle Beyond the Stars*, *Supergirl*, *Big Valley*, *Omen II*, *Hallelujah Trail*, *Heidi*, *Jane Eyre*, *Scorpio*, *Ship of Fools*, *Trouble With Angels*, and many others. Send SASE for list.

BOTH WANTED AND FOR SALE

Kerry Byrnes (2161 Greenskeeper Ct, Reston VA 22091) would like to trade soundtrack LPs and 45s for these Goldsmith CDs: *Innerspace*, original *Final Conflict* (Varèse VCD 47242), *Boys From Brazil* (Masters Film Music SRS 2001), *Twilight's Last Gleaming* (GS666-01), & Horner's *Vibes* (Varèse VCL 9001.4). Also looking for LPs of: *Comanche* (Gilbert), promo *Greatest Story Ever Told* (UA UAX-5120), Morricone Italian LPs and 45s, and many others. Has for trade: *Trapeze*, *Hallelujah Trail*, *Trouble w/ Angels*, *Falstaff*, *Arabesque*, *Farewell to Arms*, *Barabbas*, *Will Penny*, *El Dorado*, and Goldsmith 45s—*Stripper* and *Rio Conchos*. Will exchange his soundtrack LP/45 trade and want list for yours.

Adam Harris (PO Box 1131, Sheffield MA 01257) has for sale or trade the following records (grading is cover/record): 1) *A Patch of Blue* (Citadel-ex/nm)-\$30; 2) *Flowers in the Attic* (Varèse-ex/nm)-\$13; 3) *Islands in the Stream* (Intrada-ex/nm)-\$15; 4) *Pranks* (Chris Young, Citadel-VG+/nm)-\$9; 5) *Bless the Beasts & Children* (A&M-vg+/ex+)-\$15; 6) *Vacation* (Warner-vg+/ex+)-\$5; 7) *Agnes of God* (Varèse-ex+/nm)-\$13; 8) *The Secret of NIMH* (Varèse-ex+/nm)-\$13; 9) *Jagged Edge* (Varèse-ex+/nm)-\$13; 10) *A Room With a View* (DRG: ex+/vg+)-\$8; 11) *The Princess Bride* (Warner: ex+/nm)-\$6; 12) *White Nights* (Atlantic: ex+/nm)-\$6; 13) *Ladyhawke* (Atlantic: vg/nm)-\$6; 14) *Oliver!* (Colgems: ex/vg+)-\$13; 15) *The Howling* (Varèse: ex+/nm)-\$13; 16) *Just Between Friends* (Warner: ex+/nm)-\$6; 17) *Mad Max: Beyond Thunderdome* (Capitol: ex+/nm)-\$6; 18) *The Breakfast Club* (A&M: ex+/nm)-\$6; Adam is looking to trade for or buy the following CDs: *Body Heat*, *Torch Song Trilogy*, *Jewel of the Crown*, *The Whales of August*, *Dawn of the Dead*, *Vibes*, *Link, Nuts*, *Knights of the Round Table* and *High Road to China*.

Sebastien Lifshitz (2 Rue du Sabot, 75006 Paris, FRANCE) is looking for the following Barbara Streisand CDs, provided that they exist: *Hello Dolly*, *On a Clear Day You Can See Forever*, *A Star Is Born*, *The Main Event*, and *The Way We Were*. He has for sale the following LPs: J. BARRY: *A Lion In Winter* (33, UK, vg, \$20), *Body Heat* (33, US, nm, \$60), *Until September* (33, US, nm, \$20); R.F. BENNETT: *Far From the Madding Crowd* (33, US, nm, \$30); DELERUE: *Jules et Jim* (EP, FR, vg, \$12), *A Little Romance* (33, US, nm, \$20), *La Nuit Americaine* (45, US, nm, \$20), *Agnes of God* (33, Jap, nm, \$40), *The Borgias* (33, UK, nm, \$30), *Day of the Dolphin* (33, Jap, vg, \$30), *La Femme d'à Côté* (33, FR, nm, \$20), *Confidentially Yours* (DRG label, 33, US, nm, \$20); DE ROUBAIX: *Le Vieux Fusil* (45, FR, vg, \$20); MORRICONE: *Fatti di gente per bene* (33, IT, nm, \$30), *La dame aux camelias* (33, FR, nm, \$20); NORTH: *The Agony and the Ecstasy* (33, Jap, nm, \$30), *The Sound and the Fury* (reissue, 33, Spain, nm, \$20); SARDE: *Joyeuses pâques* (45, FR, nm, \$12), *Les choses de la vie* (45, FR, vg, \$12), *Pas de problème* (45, FR, nm, \$12).

Grant Lorette (PO Box 922, Lake Oswego OR 97034) has for sale, trade, bid or any combination thereof: the original LPs of *Vertigo*, *Alfred the Great*, *Roots of Heaven*, *Dog of Flangers*, *Nine Hours to Rama*, *Moby Dick*, *Bad Seed*, *Dragonslayer*, *Golden Coach*, *Barbarian and the Geisha*, *Body Heat*, *Images*, *Comanche*, *Desire Under the Elms*, *Falstaff* (Chimes At Midnight), *Saladino*, *Sodom and Gomorrah*, *Ship of Fools*, *David Copperfield*, *Band of Angels*, *The Games*, and is looking for *Private Hell 36*. Send your wants or trade list.

Neal Tauferner (41680 St. Anns Bay Drive, Bermuda Dunes CA 92201) is looking for CDs of *Raising Arizona/Blood Simple* and *Cherry 2000* and a cassette of *84 Charing Cross Road*. COLLECTORS TAKE NOTE—Neal has the following for trade, many of which are rare Varèse items that people are looking for: **SEALED CASSETTES:** *Lionheart Vol. 1*, *Lionheart Vol. 2*, *The Boy Who Could Fly*; **USED CDs:** *The Dead*, *Dominick and Eugene*, *Pirates*, *Body Heat*, *Crimes of the Heart*, *Supergirl*, *Runaway*, *Where the River Runs Black*, *Zelly and Me*, *The Boy Who Could Fly*, *Noble House*, *The Clan of the Cave Bear*, *Music of Lee Holdridge*, *Knights of the Round Table*, *High Road to China*, *Hemingway's Adventures of a Young Man*, and *Tai Pan*. Write if interested!

This is the trading post section of FSM, where readers can place entries of soundtracks they have for sale or trade, or soundtracks they are looking for, or areas they would be interested in communicating with others about, or any or all of the above & more. ENTRIES ARE NOW RUN FOR ONLY ONE MONTH! To place an entry, merely write in telling what you want to say—you may write your entry word for word or tell basically what you want to say and an entry will be written for you. This is a free service—please keep your entry under fifteen zillion items! Please note that talk of tape dubs is generally uncool outside of very rare material that cannot otherwise be purchased or acquired.

Scoring Columbus

About the only redeeming feature of the new Columbus film, *Christopher Columbus: The Discovery* (Marlon Brando version) is the (again) massive score by Cliff Eidelman. The film begins as a Spanish swashbuckler and eventually turns into *Mutiny on the Bounty* as it searches to make this historical journey interesting. Eidelman delivers a large scale Spanish flavored score which will surely cement his position in Hollywood [see review, page 7]. Another Columbus film, *1492*, is due in mid-October. It stars Gerard Depardieu, with score by Vangelis.

Perhaps the best filmed production of Columbus' voyage was the 1985 television production *Christopher Columbus* (get the originality in these titles!), starring Gabriel Byrne and Faye Dunaway. This film is of interest because it was scored twice, once for the US TV version by Riz Ortolani and again in Europe by German composer Ernst Brander. The US version was readily available on Varese Sarabande STV 81245 for several months and the German version was on the import label Condor CDR 831 105. I assume the film was released theatrically in Europe after rescored. The reason for the rescored is unknown to me but the

scores are markedly different and, on vinyl, represent a rare and collectable opportunity as one of only a handful of motion pictures that have had two scores released. (The others include Hitchcock's *Torn Curtain*, with efforts by Herrmann and Addison, and Ridley Scott's *Legend*, with efforts by Goldsmith and Tangerine Dream.)

A good search should probably turn up Varese's Columbus LP (Relative Rarity Scale: 4), while the German LP may be a challenge to locate now (RRS: 7). Both LPs should be available for less than \$20 each. (This represents my cursory effort to jump on the Columbus 500th Anniversary bandwagon.)

Screen Archives

Just a short word to mention what I consider to be one of the finest suppliers of soundtrack music. Several months ago I received a catalog from Screen Archives in Washington, D.C. Their catalog looked unbelievably complete. I have since ordered from this outlet on three occasions and have received fantastic service. Prices are the lowest that I have seen, running \$13-15 for domestic releases, with comparable discounts for imports. Although all domestic CDs are available, Screen Archives' strength is in

the import category with European and those difficult to obtain Japanese discs shipped as soon as your order is received! The monthly catalog serves as a good safety net to alert the collector to recent releases and overseas issues that can be frustratingly elusive. It is obvious the powers in charge must conduct an exhaustive search every month to provide the customers with a catalog like this. If you haven't tried this outlet yet, write for a catalog now! (Address is PO Box 34792, Washington DC 20043.)

The Republic CDs, finally!

Several years ago, Varese Sarabande released an album entitled *Music of Republic*, containing several cues from the old Republic serials, conducted by James King. No other LPs followed. While reading a review in the June issue of *Soundtrack!* magazine, it appeared that a CD called *Music from the Serials* had crept into the market, but absolutely NO ONE had access to this (Intrada, STAR, etc.). After seeing the first album released on Intersound compact disc in August, I wrote to this company in an effort to obtain the address of the original producers. To my surprise, I received a phone call from Mr. Graham Newton, the producer of the

albums. He informed me that three CDs were due in the US market by the end of August, these being *Music of Republic: The Early Years*, *The Music of the Lone Ranger*, and *Music From the Serials*. All three compilations were previously available privately through Mr. King, the first two on LP only and the *Serials* on CD (limited quantities may still be available as of this writing). These are new recordings of classic, nostalgic music from the Republic movie factory circa 1930 to 1940.

Music of Republic contains the Varese album cues plus a 14 minute interview with one of the composers. *The Lone Ranger* contains two sets of cues, one newly recorded and the second, acetate transfers of the same cues as performed originally, providing a direct and fascinating comparison. *Music From the Serials* is completely new with a good variety of titles. All were readily available at major record stores by September 1st. A fourth CD is rumored, possibly based on music from *Zorro*. Please support Mr. King and Mr. Newton in their great effort to record the music of Republic studios.

Bob Smith established his 1-10 "Relative Rarity Scale" last issue to outline the rarity of the LPs he discusses.

FILM MUSIC CONCERTS

This is a list of concerts taking place with the listed film music pieces in their programs, listed by state in the US, and by country afterwards. Thanks go to John Waxman for this list, as he is the person who provides the sheet music to the orchestras. If you are interested in attending a concert, contact the respective orchestra's box office. *Concerts subject to change without notice.* New or updated listings have dates in **bold italics**. (NOTE: "s.o." stands for "symphony orchestra"; works being performed follow the semi-colon in the listings.) Should you attend a concert, feel free to write up a review/report for publication in FSM. Occasionally, entire programs will be made up of film music selections, with live film projected to the audience simultaneously. One such concert was at Wolf Trap, Virginia, on August 1st, and featured selections from *Ben-Hur*, *North by Northwest*, *Citizen Kane*, *The Adventures of Robin Hood*, and more.

Arizona: Oct 24—Phoenix s.o.; *Sons of Katie Elder* (Bernstein).

Connecticut: Oct 23—Yale Concert Band, New Haven; *Passachellia for Concert Band* (Waxman).

Florida: Oct 30, 31—Naples Symphony Orchestra, Naples; "Murder, She Wrote" Theme (Addison), *Bride from Frankenstein*, *The Addams Family Theme & Waltz*, *Star Trek TV Theme* (Courage).

Georgia: Oct 30, 31—Atlanta s.o.; *The Addams Family Theme* and *Waltz* (Mizzy/Shaiman).

Illinois: Oct 31—Champaignville s.o.; *Beauty & the Beast* theme (Holdridge), "Murder, She Wrote" theme. Nov 13, 14, 15—Concordia University, River Forest; Ride to Dubno from *Taras Bulba*.

Indiana: Oct 18—Evansville s.o.; *Addams Family Theme/Waltz*.

Iowa: Oct 30, 31—Des Moines Symphony Orchestra, Des Moines; *Bride from Frankenstein Suite Part 1*, *The Sleuth* (Addison), *The Addams Family Theme & Waltz*, *Beastmaster* (Holdridge).

Louisiana: Oct 30, 31—Baton Rouge s.o.; *The Addams Family Theme & Waltz* and *Ghostbusters* (Bernstein). Oct 31, Nov. 1—Shreveport s.o.; *Psycho Suite*.

Michigan: Nov 1—Kalamazoo s.o.; *The Sleuth* (Addison).

Minnesota: Oct 24—Deluth s.o.; *Gone w/ the Wind* Dance Montage (Steiner), *Around the World in 80 Days* Overture (Young), *The*

Guns of Navarone, *Friendly Persuasion*; *Three I Love* (Tiomkin), *Payton Place Suite* (Waxman), *Witness: Building the Barn* (Jarre).

Nov 15—Mankato s.o.; *The Mag. Seven* and *The Raiders March*.

Missouri: Oct 22, 23—Springfield s.o.; *The Raiders March*.

Nebraska: Oct 30, 31—Omaha s.o.; *Bride from Frankenstein Suite* (Waxman), *Dr. Jekyll and Mr. Hyde Suite* (Waxman), *King Kong* (Steiner), *The Addams Family Theme & Waltz* (Mizzy/Shaiman).

New York: Oct 17—Little Orchestra Society, Avery Fisher Hall, Lincoln Center; *The Bride of Frankenstein* (Waxman). Oct 17, 18—B.C. Pops, Binghamton; *Sleuth*. Oct 28—Ice Theater, Rockefeller Center, New York City, 6 PM—this is not a concert, but an ice ballet choreographed to Herrmann's *Psycho*.

North Carolina: Oct 30, 31—Charlotte s.o.; *North by Northwest* and *Vertigo* (Herrmann).

Ohio: Oct 23, 24—Columbus s.o., Erich Kunzel, conductor; *Psycho Suite* (Herrmann).

Pennsylvania: Oct 30, 31—Northeast Pennsylvania Symphony Orchestra, Scranton; *Bride from Frankenstein Suite* (Waxman), *Psycho*, and *The Addams Family Theme & Waltz*.

Rhode Island: Oct 31—Rhode Island Philharmonic, Providence, Newton Waylan, cond.; *Bride of Frankenstein & Psycho*.

Texas: Oct 10—Midland-Odessa s.o., Midland; *The Magnificent Seven*. Oct 31—Garland s.o.; *Lonesome Dove*, *The Magnificent Seven*, & *Carmen Fantasy* (Waxman).

Utah: Oct 29—Weber High School, Ogden; *Magnificent Seven*.

Canada: Nov 7—Niagara s.o., St Catherine, Ontario; *Unchained Melody* (North).

England: date TBA—English Northern Philharmonic, Opera North opera house, Leeds, Ron Goodwin, conducting; *Dances With Wolves* (Barry) & *Prince Valiant* (Waxman). (call box office for date)

France: Nov 8, 9—Orchestre Concert des Lamoureux, Paris, Carl Davis, conducting, Daniel Laval, piano; *Concerto Macabre from Hangover Square* (Herrmann).

Sweden: Oct 16—Musikhogskolan/Milano, c/o Lunus, Stockholm; "Tribute to John Williams."

JEFF JOHNSON'S TOP TEN SIGNS YOU'RE TAKING SOUNDTRACK COLLECTING FAR TOO SERIOUSLY

- 1) You start to think you hear everyday life in mono.
- 2) You can't sleep nights knowing your Bond collection is not truly complete until someone does a CD to *For Your Eyes Only*.
- 3) You have actually wasted brain cells wondering what that ink blot logo is.
- 4) You are buying all of those RCA Charles Gerhardt CDs all over again just because you want to hear them in Dolby Surround.
- 5) You're reading this publication.
- 6) You already own two different CDs of *Planet of the Apes* and you're looking forward to Intrada's newly remixed CD so you can buy yet another version of it. [shameless plug!—LK]
- 7) You find yourself in a heated argument with some idiot who insists he has seen the LP to *Damnation Alley* at Tower Records.
- 8) You call Varese and ask when the next CD Club flier will be out.
- 9) You compile lists of laserdiscs with secondary audio channels.
- 10) You've actually sat through the movie *S*P*Y*S*.

WHEN MARC MET BILLY

MARC SHAIMAN conducts another comedy routine for *Mr. Saturday Night*

Article by DANIEL SCHWEIGER

Screen comics have always needed an orchestra to roll with their punch lines. Who can forget Skip Henderson sending Steve Allen through *The Tonight Show's* curtains, or Lucky Zindberg's musical one-liners for Buddy Young Jr. on *The Coleman Comedy Hour*? If that program fails to strike a chord, then *Mr. Saturday Night* will provide fondly fictitious memories of Young's caustic wit. Billy Crystal follows the entertainer's Borscht Belt rise to his popularity's height during the golden age of television, then descends with Young as he becomes an old joke in the 1990's. Marc Shaiman is there to hit every sentimental note, having dutifully followed Crystal from TV to his ultimate film shtick. The composer's friendship with American's comic darling has also propelled him to film-scoring success with *The Addams Family*, *Sister Act*, and *A Few Good Men*. Yet one of Hollywood's hottest composers still doesn't know if he wants to be on that roller coaster, pinning for Broadway as he writes one smash soundtrack after the other.

Marc Shaiman has a puckish appearance and attitude, waxing nostalgic about Hoagie Carmichael while holding his purring cat by its tail. The equipment in his angular studio is snugly tucked into a corner, posters of musicals and his own films scattered about for inspiration. *Mr. Saturday Night* has challenged Shaiman to tune his enthusiasm to a heart-tugging place, driving home Crystal's schmaltz with style. "Billy and I can just click our fingers and make it happen," Shaiman remarks. "Without patting ourselves on the back, *Mr. Saturday Night* is more melodic than other scores that are being done right now. Since this movie is what's referred to as a 'tear jerker,' I wanted audiences to feel with the characters, without crying just because my music's telling them to. I reigned the score in without sopping it up, especially because I tend to get carried away. Some directors will just tell me 'Whoa, Marc! Calm down!'"

But Shaiman has always been a keen follower of Crystal's tastes. The two "immediately hit it off" during the comic's meteoric stint on *Saturday Night Live*, where Shaiman freelanced music for such Crystal characters as Fernando and Buddy Young Jr. When he left the show for TV specials and a stand-up tour, Shaiman went along to improvise under his rapid-fire routines. "I could follow any tangent Billy went on, and that music spurred him to other ideas," the composer recalls. "Since I was playing on stage, producers realized that I had the instinct to follow any joke. Then Billy and I did an HBO special called *Midnight Train to Moscow*, which called for a cinematic type of scoring. Rob Reiner saw it, and called the next day to offer me *Misery*. He must have had a lot of confidence, since I didn't have any other film experience."

With Shaiman and Crystal finding their homes at Reiner's Castle Rock, the musician was in a perfect learning position to score all of his friend's projects. After re-arranging classic pop for *When Harry Met Sally*,

Shaiman proved his versatility with *City Slickers*, rousing themes for cowboys in menopause. *Mr. Saturday Night* would see Crystal wearing every filmmaking hat, while Shaiman played for a comedian who could either make audiences laugh, or shock them with his vicious streak. Shaiman's response to the film's Jewish humor was to go for non-denominational orchestrations. "Even though the film had a rich Jewish texture, Billy wanted to avoid an 'ethnic' sound," he reveals. "Because we went for a timeless feeling in the music, the score doesn't speak of any era. It's specific to Buddy's family and their feelings. But just working with Billy is a constant barrage of Jewish anecdotes! When we speak about our family lives, there's an immediate religious bond."

"Billy would show me what direction the movie was going in with his dailies. But until the picture's in front of me at the piano, I can only pretend to know what I'm doing!" Shaiman laughs. I haven't worked with a director who didn't think of a film as 'his baby,' and Billy was with me every day. I welcomed that, especially since I've done my best work with him in the studio. Sometimes I'd turn around and see that Billy was moist-eyed or smiling. There were a lot of moments where everything went perfectly on *Mr. Saturday Night*, but there are still sections I'd love to rewrite."

Yet Shaiman's greatest moments of anguish came from the music he wouldn't have to compose. "As Billy was editing, he's put records to the montages. Then I'd think 'Oh no! How come Louis Armstrong is going to be the star of that love scene instead of my themes?' My ego was in the dumps, but then I realized those songs were great. Nothing gets an immediate nostalgic reaction like a classic pop number, and all of the pictures I've scored have used them. The songs in *Mr. Saturday Night* brought out such perfect emotions that I wasn't going to ask Billy not to use them."

In addition to vintage tunes by Louis Prima, Shaiman called on all of his arranging talents for "Romania, Romania," a light-speed Yiddish song that makes Young a hit in the Catskills. "Billy had known it as a child, and the tune was popular with all of the Borscht Belt comedians. Musically speaking, it's a very simple, nonsensical song. I didn't know what the lyrics meant, and Billy needed a Yiddish coach to sing it." Shaiman and Crystal would also create their own screwball lyrics for "Buddy Buddy," Young's TV opener which jumbles together Indian names. "We just came up with funny lines, and went off on musical tangents," Shaiman chuckles. The duo's knack for musical comedy has won them two Emmies for their hilarious Oscar medleys.

When Buddy prances out to open "The Coleman Comedy Hour," Shaiman makes his cameo as Lucky Zindberg. This sarcastic band leader marks another role in his shameless quest to become a star. Shaiman's other acting bits have included the sideways piano player in *Hot Shots* and

the lyricist who barges into the *Broadcast News* control room to belt out his themes. "I'm a big ham, and the people I work with know that I love to perform," Shaiman remarks. "My fantasy is to be like Hoagie Carmichael or Oscar Levant, who always played ascorbic musicians like themselves."

Marc Shaiman had no musical education to speak of when he quit high school and moved to New York. A skilled piano player, Shaiman learned about Broadway shows from intense studying of cast albums, comprehending what instruments would go into his favorite singer's tunes. "I was a gigantic Bette Midler fan, and my life's dream was to somehow, someday, just touch the hem of her garment and say 'Miss Midler! I have all of your albums, and know all of your arrangements!' But as fate would have it, one of her back-up singers lived across the hall and heard me playing the piano. Bette's singers were forming their own group called the Harlettes. Since I knew they wanted their songs to be arranged like the Betties records, I was able to become their musical director. The Harlettes went back on tour with Bette when I was 17, and my dream came true."

For ten years, Shaiman would compose for off-Broadway shows and cabarets, ultimately going on to become the arranger for La Bette herself. When Midler and Crystal's careers took off, Shaiman joined them in California. While he wasn't yet composing, Shaiman's ability to choose songs for *Big Business*, *Beaches*, and *When Harry Met Sally* would soon allow him to play his own music. There was a grand, show tune quality to Shaiman's work, soundtracks like *The Addams Family* just waiting to burst into song and dance. "I'd love to be writing scores like Henry Mancini did for *Breakfast at Tiffany's*," Shaiman confides. "He'd have beautiful melodies like Moon River, not just a couple of notes that served as a motif. I can sing a lyric for ever theme in *The Addams Family*, and working with Adolph Green and Betty Comden on its 'Mamushka' dance was like a preacher getting to pray with Jesus! Even *Mr. Saturday Night* has three whole melodies that I could play in song form."

"I'm hoping that all of these films are leading to my writing Broadway musicals," Shaiman remarks. "Movies have been a very pleasant detour, but I'm better suited for an old-fashioned show like *Gypsy* and *Hello Dolly*. Now with one job after the other coming in, I've lost my ability to choose a project based on its subject, or what I can bring to it. Scores become a matter of scheduling. With a Broadway musical, the collaborators say, 'Here's something that we really love with all of our hearts and souls.' They 'musicalize' it, and wait however long it takes to write the show, and will hopefully end up with a great production. But on film scores, you're a hired gun. I've had a fairy-tale life in show business, and now that soundtracks have come into my life, I'm getting an amazing string of successes."

And like other successful composers, I'm desperately afraid to say 'no' to anything. I'd like to take it easy, but some people have warned me that if you stop composing for too long, then you'll lose your momentum. So you accept everything. That's been bad for me lately, because I've been so back-to-back with projects that I haven't had time to think or rejuvenate my brain."

Shaiman will have to brace himself for a new onslaught of offers when *A Few Good Men* opens this Christmas, his minimalist score gracing a film that's being touted as an Oscar-sweeper. "It's the least amount of music that I've had to write, which isn't as easy as it sounds. There's more pressure, because that small amount of score has to be really good."

Working with Shaiman for the first time since *Misery*, Rob Reiner has Tom Cruise and Jack Nicholson battling for the honor of the marines at a murder trial. "This is the most contemporary music I've written, since it uses synthesizers and keyboards. A courtroom drama doesn't call for a lot of music, and you're supposed to listen intently as the story's being unraveled. Rob wanted the score to be an undercurrent for the film, to come in now and then and tell you something's afoot. Its emotional center is Cruise, who plays this smart-aleck lawyer who's always plea-bargained instead of winning a trial. I wanted his theme to start out as a distant and minor motif, which doesn't take fruition until the last scene for Cruise's catharsis. I played it for Rob, and he told me that was the kind of music that made you expect to see 'The End' flash on the screen. I told Rob that while he was right, Hollywood just didn't do stuff like that anymore. But when I saw the final screening, Rob had decided to put 'The End' in! It just fit perfectly."

While Shaiman has doubts if he wants to continue scoring other people's movies, his musical relationship with Billy Crystal is destined to last until some catastrophic scheduling conflict tears them apart. Having grown through their shared comic talents, Shaiman's decision to follow *Mr. Saturday Night* has marked the composer's growth. "On *When Harry Met Sally* I got to see all of the steps that went into making music for a film," Shaiman comments. "Since we used old records and new arrangements, I was able to 'score' a movie without the pressure of composing new music for it. *City Slickers* was great because the film was so eclectic. On one hand, I was playing for Billy's mid-life crisis. On the other, I was writing this big western music. But I cherish *Mr. Saturday Night* above them all, because the movie's extremely heartfelt as well as being very funny."

"I could be happy working with Billy Crystal for the rest of my life," Shaiman concludes. "He doesn't only stick with comedy, and has a wonderful soul that he puts into all his work. Billy's projects are completely fulfilling."

MARC SHAIMAN ON CD: *When Harry Met Sally* (1989, arrangements only—Columbia CD CK 45319), *Misery* (1990—Bay Cities BCD 3011), *City Slickers* (1991—Varèse Sarabande VSD/C-5360), *The Addams Family* (1991—Capitol CDP 7 98172 2), *Mr. Saturday Night* (1992—Big Screen CD, due soon).

SCORE

Reader submissions: The SCORE section of *Film Score Monthly* relies on readers for material. If you are interested in contributing, simply write up your reviews and mail them to Andy Dursin (address below). Any soundtrack is eligible for review, though reviews of new releases and obscure material are encouraged. Follow the length & format of the below reviews, and include the following: record label & #, 3-digit recording code for a CD (AAD, ADD, DDD), anything specific about the release (special liner notes, extra tracks, etc.), # of tracks and running time, and a grade from 1 to 5. (A 1 is the worst score of all time, 5 is the best. The average grade should be a 3. Please try to keep your grades in the 2-4 range).

Send Reviews & Responses to: ANDY DURSIN • PO BOX 846 • GREENVILLE RI 02828 • USA

The Fall movie season is off to a pretty good start, especially after the sluggish finale to the summer, with several anticipated films coming out here in the US. (Billy Crystal's directorial debut, the comedy-drama *Mr. Saturday Night*, and Michael Mann's oft-delayed *Last of the Mohicans* are at the top of the list.) Reviews below include the numerous soundtracks from late summer/early fall films, as well as new releases from the Varese Sarabande CD Club. Other special features

this issue include an overview of James Bond's 30th Anniversary (being celebrated in a sensational new double CD set from EMI), a section of reviews by D.L. Bogart of Goblin's scores for Dario Argento horror films (just in time for Halloween), an essay on Danny Elfman's score for *Batman Returns*, and an overview of the three Jerry Fielding CDs which Bay Cities has released.
-Andy Dursin
(SCORE logo by William Smith, Lawndale CA)

NEW RELEASES

In terms of big film scores, this summer has been mostly a success. Reviews of all the latest releases appear below, both of new and recent films and of new and recent releases from labels like Varese Sarabande, Intrada, and Bay Cities:

Honeymoon In Vegas • VARIOUS. Epic Soundtrax. CD, Cassette (EK 52845). 13 tracks - 40:01 • Take a mix of talented artists from the world of Pop, blend them with today's hottest Country singers, give each vocalist a classic Elvis song to put their creative stamp on and... you get a mixed bag. It's no surprise that this album has been selling so well, because the concept is irresistible and the source material itself is excellent. But it's also no surprise that some tracks work great and others fail miserably. What does work is Travis Tritt's conventional but heart-pounding "Burning Love," Billy Joel's "All Shook Up," Willie Nelson's "Blue Hawaii" and Amy Grant's "Love Me Tender"; what doesn't work is John Mellencamp's godawful 'revision' of "Jailhouse Rock," and Joel's "Heartbreak Hotel." There are others that are either too bland (tracks by Dwight Yoakam, Vince Gill) or simply too bizarre to work (Bono's spaced-out "Can't Help Falling In Love"). Most of the songs are only in the film for a brief period of time, so as a representation of the movie soundtrack itself this is fairly weak. (Obviously, there aren't any David Newman cuts, although his score didn't play a prominent part in the film anyway.) Elvis buffs and fans of the respective artists will certainly want to give this album a try, as parts of it are quite good. But for every success there's a failure, and that certainly holds true on this album. 3
-Andy Dursin

Universal Soldier • CHRISTOPHER FRANKE. Varese Sarabande CD, Cassette (VSD/C-5373). 14 tracks - 40:33 • Techno-music, a fearless machination of synthesizers and orchestra, sings here with ominous intensity in ex-Tangerine Dream member Christopher Franke's score. In "I'm Already Dead," the orchestra is devoid of any emotional expression, while in other musical segments, rhythmic sounds and metallic reverberation give life to these cyborg soldiers. Images of urgency, hard-hitting contacts, and fire-fights are conjured up in the score, describing the violence that transforms ordinary action music into that of techno-thrillers. From beginning to end, the clashing sounds of synthesizers and orchestra rivet one's attention to their unapologetic ferociousness. 3½
-Augustinus Ong

Death Becomes Her • ALAN SILVESTRI. Varese Sarabande CD, Cassette (VSD/C-5375). 16 tracks - 35:53 • Largely a disappointment from Silvestri, this score is probably for Silvestri-completests only, or those who really liked the film. It's not without merit, it's just not that interesting. Bland, orchestral passages largely characterize the score, which was first intended by Silvestri and director Robert Zemeckis to be in a Rózsa style, though that didn't work out. (It's also interesting that some photos in the CD booklet [no liner notes] are of scenes cut from the film, mainly those scenes featuring the axed Tracey Ullman character. Kind of how all the *Superman IV* publicity photos still had the first Nuclear Man, right?) Most of the score's thematic material is stated in the end credits, probably the best track, but that's still only the capper to a lackluster effort. Hopefully, the Zemeckis/Silvestri collaboration will yield better things in the future, as it did with *Back to the Future* and *Roger Rabbit*. 2½
-Lukas Kendall

Mom and Dad Save the World • JERRY GOLDSMITH. Varese Sarabande CD, Cassette (VSD/C-5385). 16 tracks - 40:32 • Goldsmith's comedy scores have improved markedly in recent years, perhaps through his close collaboration with Joe Dante, a genre-bender who usually makes comedy-horror (*Gremlins*), comedy-mystery (*The*

Burbs), or comedy-science fiction (*Innerspace*). This silly movie falls into the latter category, and like his Dante movie scores, Goldsmith's score here is crammed with leitmotives: a tuba ostinato with comical electric horn underneath satirizes the pompous Emperor Spengo; a solo cocktail piano stands for Spengo's passion for the frumpy Earthwoman Marge; and there's also a chase theme for trumpets, winds and tympani (which sounds a lot like one of the *'Burbs* motifs). There's also a love theme which is repeated perhaps once too often. Overall it's a lightweight but enjoyable work in a style Goldsmith hasn't tackled lately (indeed, this score is already two years old and he seems to be heading in new directions). 3½
-Guy Tucker

Raising Cain • PINO DONAGGIO. Milan CD, Cassette (35621-2). 19 tracks - 52:07 • Pino Donaggio wrote such a marvelous score for DePalma's *Dressed to Kill* that he was hard-pressed to match it with *Raising Cain*. In this latest outing, Donaggio's score tends toward an unimpressive interpretation of DePalma's psychological thriller. In "Cain Takes Over," the overplaying of the saxophone with wordless female vocals, sighs, and breathlessness provide some dramatic contrasts. In "Love Memories," the climax lacks the color or weight needed to provoke some sense of drama. The remainder of the score reveals the familiar gestures: the fortissimo climaxes, the quiet passages, and the straightforward interpretation with leaps of imagination. Only after listening to *Dressed To Kill* can one realize how much *Raising Cain* has failed to meet any keen expectations. 2½
-A. Ong

The Inquirer • BERNARD HERRMANN. Preamble CD (PRCD 1789). 17 tracks - 78:45 • The eagerly awaited released of Herrmann's Anthology Volume 3 (with 12 page booklet) will not disappoint Herrmann aficionados. Among all the outstanding, already available pieces in this new release, the previously unavailable *Williamsburg: Story of a Patriot* and *Night Digger* make their premiere with sterling success. On the other hand, John Lasher's "Celluloid Fanfare I: Bernard Herrmann," running less than a minute, falls short of its intended stellar orbit. Also on the CD is "The Inquirer Suite" (from *Citizen Kane*) which features much pomp and Herrmannesque significance. So full of humor and whimsicality, the suite never hints at the eventual downfall of Kane. So full of slashing notes and dissonant chords, *Night Digger* makes no attempt to disguise the horror that awaits the victim in the hands of the psycho killer. Those frightful strings, that suspicious and lonely harmonica playing, and that eerie orchestra make a brilliant fireworks display for all to appreciate. 5
-A. Ong

Lethal Weapon 3 • MICHAEL KAMEN, ERIC CLAPTON & DAVID SANBORN. Reprise CD, Cassette (9 26989-2). 10 tracks - 39:28 • If you're a fan of action-adventure films and enjoy soundtracks with a lot of drive, then this score is just perfect for you, as it has just a little bit of everything. The two songs on the CD ("It's Probably Me" by Sting and "Runaway Train" by Elton John) blend in well with the orchestral music. More importantly, the songs take nothing away from the album. Most impressive is the combination of instruments including guitar, saxophone, percussions and keyboards, especially on the track "Armor Piercing Bullets." Another great track is "Lorna—A Quiet Evening By the Fire" which sounds very romantic and soulful. Although I haven't listened to the first two *Weapon* soundtracks, this score on its own makes for very good music. Michael Kamen does a great job at producing this score and seems to be carving a niche for scoring this type of film with the *Die Hard* films, *Robin Hood*, and now *Lethal Weapon 3*. A good score is one that leaves you wanting for more of the same and this one does the job. 4
-Manuel Olavarria

The Vagrant • CHRISTOPHER YOUNG. Intrada CD (MAF 7028D). 14 tracks - 42:18 • One of the weirdest scores I've ever heard, for a film I understand is uniquely bizarre. It's Young's second film with director Chris Walas, and the style couldn't be further from *The Fly II*. Insistently nonthematic (though not too obscure to follow), nervy and energetic, it's like nothing Young or anybody else has ever written. He has a strong enough style, however, that it's obvious he did write it (though one wonders what the hell his orchestration sheet looked like). One continues to be amazed that he's able to come up with something new in this genre; it bodes well for his next excursions into suspense, *Jennifer Eight* and *The Dark Half*. 3½ - Guy Tucker

Unlawful Entry • JAMES HORNER. Intrada CD (MAF 7031D). DDD. 8 tracks - 35:17 • Oy, vey... Horner's back at it with his all-purpose, minimalist, atonal synthesizer scoring, and this is the kind of score that makes people say, "Movie music? Oh, yeah, I guess it's there, but I never notice it." Unfortunately, this is also the kind of film music that Hollywood is favoring these days, as film makers are afraid of the stigma that thematic, powerful music can bring if the film underneath it is stupid. Horner, to his credit, is capitalizing on this current trend of low-key, nonthematic yet "sensitive" music that nouveau-thrillers like *Unlawful Entry* seem to require, though it's a bummer for film music fans. This CD is almost instantly forgettable synthesizer mood music, outside of a nice little piano motif that Horner has probably used somewhere else before. Oddly enough, it seems to be a seller for Intrada, as the movie did well. Is film music getting better or worse? Oy, vey... 1½ - Lukas Kendall

Crash And Burn • RICHARD BAND. Intrada CD (MAF 7033D). 10 tracks - 35:17 • This is another synthesizer score from Full Moon house composer Richard Band. Band produces some nice moments in the soft, sensitive passages, though his action music tends to push his synclavier to a breaking point whereby it doesn't sound like an orchestra, or even like the half a million dollar machine it probably is. Band has successfully been turning out this type of low-budget score for quite some time, though it looks like he may have spent too much time working for Full Moon, and his potential to be a real name composer has been jeopardized. He does an admirable job here trying to instill the ambiance of an orchestral score, but it just doesn't work out. The synth passages often remain esoteric and hard to grasp—almost like Band was afraid of copying anybody (Horner, Williams, etc.), and didn't get too thematic for that reason. Definitely not to be dismissed as dreck, as there really are some nice spots, but overall, it's just not that enjoyable. 2 - Lukas Kendall

The Arrival • RICHARD BAND. Intrada CD (MAF 7032D). 15 tracks - 40:47 • This score is similar to *Crash and Burn*, but stronger. Band creates some intriguing moments with sensitive manipulation of his synthesizers, particularly in the main theme, but like *Crash and Burn* the score tends to lag in the middle. Unfortunately, this results in the CD overall being rather boring, despite the tender moments which are quite remarkable considering the budget (or lack thereof) that Band must have been working on. Like *Crash and Burn*, this is a good example of a score that did not have to be released in its entirety, and perhaps a single Richard Band compilation from Intrada would be much better than the Richard Band series the label has started. That way, Band's strengths at composing intriguing themes and motifs for his films could be highlighted, rather than overshadowed by the "filler" music which makes up the bulk of the scores. Time shall tell with future Band releases if Intrada's drive to release film music in volume is in the right place here—at least they always seem to know how to package their releases. (A few notes on what this film was about might have been nice, though!) 2½ - Lukas Kendall

Children of the Corn II: The Final Sacrifice • DANIEL LIGHT. Bay Cities CD (BCD 3032). 12 tracks - 43:13 • A surprisingly strong, orchestral score from a relative unknown, this is a sure sign to add Daniel Licht's name to the list of composers to watch. The main theme is a fine piece of work, worthy of Goldsmith or Williams, and it actually seems like it was thought out and written, and not improvised at the last minute on some keyboards to meet a deadline. (Which isn't to insult those composers who do produce a volume of fine music in that manner, usually for TV.) The rest of the score contains a varying amount of action music, often atmospheric, at its best when it's thematic, and frequently utilizing *Omen*-like chanting. Unusual orchestral colors from Asian instruments elevate the action music beyond the usual 'hack-em-up' requirements of the genre. (Nick Redman's liner notes discuss the film and composer Licht, who has an interest in Asian instrumentation.) It tends to lag a bit in the middle, but for soundtrack collectors looking to spend \$15 on something a bit different and quite good, this is a superb orchestral (though not necessarily symphonic) score to pick up. 3½ - Lukas Kendall

GREAT-SCORES-TO-FILMS-THAT-BOMBED AWARDS

While this summer yielded more than its share of bombs at the box office, there were, as usual, many great scores produced. Mark Isham's Cool World and Cliff Eidelman's Christopher Columbus are as diametrically opposed as scores can get while still being orchestral—Cool World is hip, modern jazz, while Christopher Columbus is traditional orchestral bombast from the Max Steiner school of film scoring. Both are worthy of attention, and should not be ignored.

Cool World • MARK ISHAM. Varèse Sarabande CD, Cassette (VSD/C-5382). 19 tracks - 59:21 • This score had a rough time in the film, having to compete not only with the zany visuals, muddled storyline, and cartoon sound effects, but with an army of songs which were simultaneously released on a Warner Bros. CD, not to be confused with this one. But away from the film's woes, Mark Isham's score proves to be one of the summer's most enjoyable. It's part orchestra, part big band, and part jazz ensemble, spiced with modern electronics, and it's as 'cool' as scores get. The CD lags a bit in the middle (recording in Munich, without re-use fees, has allowed Varèse to tack on an entire hour of music) but the climactic cues and main theme, the jazzy "Cool World Stomp," make up for any blandness in the middle. Three of the cues on the CD did not appear in the film, but that's generally irrelevant to the narrative structure found here. (The film, of course, had no narrative structure whatsoever.) Packaging features nothing more than various photos, but this one's a keeper nonetheless. 4 - Lukas Kendall

Christopher Columbus: The Discovery • CLIFF EIDELMAN. Varèse Sarabande CD, Cassette (VSD/C-5389). 16 tracks - 42:48 • They sure don't make them like this anymore! A stirring, fully orchestral score from new wunderkind Cliff Eidelman, this seems almost anachronistic in its 'old-fashioned' lack of restraint—it's as bombastic and traditional as film scores come, with a Spanish flavor to boot. Thematically, it's far from original, and the themes tend to be washed out by the various trumpet fanfares and "Rejoice"-singing choirs. Eidelman may be steering himself in the wrong direction in Hollywood with such traditional and un-'hip' scores like this, but it sure wasn't like the movie had anything to lose. The score is divided into five 'acts' on the well-packaged CD, which features fine packaging and a photo of the ambitious composer himself on the back of the jewel-box. Overall, this is definitely a score that fans of the traditional, bombastic, orchestral film score will want to check out. (But ahoy, what's this? Kevin Mulhall liner notes off the starboard bow—full astern!) 4 - Alfred Kaholic

ITALIAN SPOTLIGHT by AUGUSTINUS ONG

Augustinus Ong takes a look at two Italian releases from the CAM and RCA Italy labels, respectively:

Anonimo Veneziano • STELVIO CIPRIANI. CAM CD (CSE 022). 19 tracks - 37:05 • Romantic phrases and pretty tunes enliven the tearjerking story of a dying musician encountering his ex-wife in Venice. The musical themes to *Anonimo Veneziano* (aka *Anonymous Venetian*) tell of love that is eternal and enduring. "Adagio" by A. Marcello, hauntingly passionate, uses all its powers to soothe the pains of loving and dying. In "Un Giorno Insieme," the mournful lovers acquire a quiet intensity by accepting the inevitable and by regaining the lost love that they had once shared; afterwards, in "Vento Caldo," love and memories are all that remains. While the film has been largely forgotten, the main title songs has become part of the standard repertoire of muzak radio programs. 4

Massacre in Rome/Battle of Algiers • ENNIO MORRICONE. RCA CD (OST 105). 10-10 tracks - 47:03 • Orders were given: take no prisoners. Neither does Morricone's *Massacre in Rome* score with its insistent piano pounding, shrieking strings, and marching drum beats. In "Reprisal," the music rips through any peaceful decorum with bombastic militarism. Metallic reverberation and percussive notes trample over "Night Alarm"; electronic continuo permeates "Via Rasella" to deaden the senses to all the violence on-screen. Horns, piano, and drums dominate the main theme to *Battle of Algiers*. Primeval pounding of instruments evoke the image of calling men to arms. "The Battle of Algiers March" sounds neither heroic nor sentimental in recalling past triumphs, but it does sound battle-weary and spiritually defeated. Violence begets violence, as conceived in Morricone's two scores. 3½

VARESE SARABANDE CD CLUB - 1992 RELEASES REVIEWED

As detailed last issue, the latest CD Club flier from Varese Sarabande is out, and following are reviews all six new releases. This batch does not seem to be as good as those of past years, but there are still titles that everyone will want to pick up. Goldsmith's *The Burbs* is easily the runaway best seller, with nearly half of the 2500 copies sold out by this time. *Flesh + Blood* by Basil Poledouris also seems to be a hot item, and at only \$10.98 (along with Barry's *Jagged Edge*) it's a good deal. The Film Music of Alfred Newman is a mixed bag as far as the restored-but-still-scratchy sound goes, and *Those Secrets* by Thomas Newman is also a mixed bag, mainly due to the CD's sparse running time (it's 17 bucks for 17 minutes). Overall, however, these releases are always good investments for collectors, and are worthy of much attention. If you do not already have a CD Club flier, write Varese for one (address on page two), or just call 818-764-1172 to place an order by Visa or Mastercard (fax: 818-765-7801).

The 'Burbs • JERRY GOLDSMITH. Varese Sarabande CD Club 2500 copy limited edition CD (VCL 9201.10). 13 tracks - 31:06 • Jerry Goldsmith's association with Joe Dante has produced a string of successful scores for the composer, as Dante's quirky and inventive (if not always entirely successful) movies bring out the most colorful and manic sides of Goldsmith. That's certainly evident in *The 'Burbs*, for although the movie is uneven and awkward at times, even for a Dante film, Goldsmith backs up the picture with a wild score that fits well with *Gremlins* and *Explorers* in particular. Goldsmith has composed several principal themes of various styles (playing homage to his own *Paton* motif in one of them), and concludes the score with an End Credits suite that blends them all together quite nicely. As noted in the liner notes, a lot of the music is associated strictly with the on-screen action, making a viewing of the film a must before hearing the CD. It also means that the score can't work perfectly on its own; several tracks do seem repetitive and, from a basic music standpoint, don't go anywhere. But there are some fine moments here, enough to make this a must for Goldsmith-Dante fans; a good addition to a fine collaboration. **3 1/2** -Andy Dursin

The Film Music of Alfred Newman. Varese Sarabande CD Club 1200 copy limited edition CD (VCL 9101.11). 15 tracks - 47:57 • This release features selections from 10 film scores of the late Alfred Newman. The CD is well packaged with good liner notes, but there's just one problem: all the music is taken from '40s and '50s acetate tapes. They're scratchy, the fidelity is limited, and to be frank, a CD is an uncompromising medium in which every little flaw is in-your-face. While the music is excellent and the performances outstanding, the sound is irritating beyond belief, despite the time and money Varese invested into the remastering. (Whether you are pleased with the sound here is all relative—compared to what it could have been, Varese did a great job, but in light of current recordings, it's still bad.) It's also notable that the version of *The Captain From Castille* on this CD is a re-recording and there is a more definitive original soundtrack recording on the Delos label. The other selections here are available elsewhere, on the Classic Film Score series, for example. While it is certainly commendable to preserve the music of a giant like Alfred Newman, and original recordings are always great to have, the sound here is, to me, just too poor to justify this CD's release. **2 1/2** -J. Stone

We're No Angels • GEORGE FENTON. Varese Sarabande CD Club 1500 copy limited edition CD (VCL 9102.12). 15 tracks - 42:00 • A superb score from George Fenton, this fits the bill of a quality orchestral (yet obscure) score which would otherwise go unreleased, so kudos to the CD Club for releasing it. The film takes place in the 1930's, with stars Sean Penn and Robert De Niro playing escaped convicts who pose as priests, and as such the score takes on some hard-luck '30s overtones, which intersperse nicely with the rest of the score. Overall, the music takes some getting used to—it's not the instantly recognizable and thematic style that Goldsmith uses in *The 'Burbs*, and one tends to dismiss it after a first listening. However, the

refreshing orchestral writing with nicely done soft spots makes this a winner after repeated listenings, and it's one of the better titles to pick up from this batch of CD Club offerings. (Not that many others seem to think so—I ordered this about a month after the CD Club flier came out, and received only copy #129, compared with #1105 of *The 'Burbs* and #771 of *Flesh and Blood*.) **3 1/2** -Lukas Kendall

Jagged Edge • JOHN BARRY. Varese Sarabande CD Club 1000 copy limited edition CD (BCL 6001). 13 tracks - 27:47 • Of all the great soundtracks that haven't been released, one must wonder what possessed Varese to release this one in their special club. Not to say that the score isn't worthy of release, I was under the impression that the Varese CD Club was set up to issue scores with high production costs and limited appeal, not just to recycle old Varese albums. The score itself is fairly decent. Opening with a typically simple Barry melody for piano and flute, the score then shifts into its electronic drum machine suspense style. The problem here is that Barry's dissonant murder chords aren't all that dissonant and therefore not that interesting. There are sections that merit great nighttime listening, particularly those that involve the piano-flute theme woven into some moody electronic sounds. The album is nicely assembled into untitled cues with short pauses in between the tracks allowing for kind of a suite feeling (the original LP had no tracks listed at all, just "Suite from Jagged Edge" Parts I and II). It's a short album, but I guess at \$10.98 you really can't complain about the price. **2 1/2** -Bob Travis

Flesh + Blood • BASIL POLEDOURIS. Varese Sarabande CD Club 1500 copy limited edition CD (BCL 6002). 11 tracks - 39:20 • Paul Verhoeven's first English language film was this bloody and depressing 1985 venture into that dark medieval genre which usually yields cheap action epics. While Verhoeven brought some gusto to the proceedings, his knack for going overboard with the violence was certainly detectable. Basil Poledouris has composed a wealth of excellent scores in his time, but a lot of his work on *Flesh + Blood* is like *Conan* without the orchestral flair and breakneck pace. Yes, *Flesh + Blood* isn't supposed to be *Conan*, but it's hard not to compare them. As performed by the London Symphony, the score has several themes, including a main action theme and a pair of quiet love pieces that have a definite dark undertone to them. That makes for a score with a grand-sounding feel to it, but lacking the panache Poledouris brought to *Conan* and several of his other fine 'action' scores (*Red October*, *Robocop*, etc.). At \$10.98, though, it's hard to complain, and Poledouris fans will likely want to add this score to a discography filled with gems. It's unlikely, however, that *Flesh + Blood* will hold up as well in forthcoming years as *Conan* and some of Poledouris' subsequent and superior efforts already have. **2 1/2** -Andy Dursin

Those Secrets • THOMAS NEWMAN. Masters Film Music 1500 copy limited ed. CD (SRS 2013). 12 tracks - 17:05 • This latest release from Masters Film Music is another example of excellent music for television. The CD is, however, a mixed bag: on the plus side, it has an evocative and tender score by Thomas Newman, in the style of his *Desperately Seeking Susan* and *The Player*, an intriguing blend of orchestral harmonies with synthetic percussion and keyboards. It also has a solid package with a sensuous cover painting, interesting liner notes, a filmography of Newman, and a photo of the composer himself which will no doubt turn up on "America's Most Wanted" should he ever cross the line. On the minus side, the Masters Film Music series of specially priced 'mini-classics' (begun with North's *Under the Volcano*) is intriguing at best. While many collectors would shell out \$16.98 plus postage for a 17 minute mini-classic by Goldsmith or Williams, somehow expecting them to pay that for a Thomas Newman score is ridiculous. This is not to denigrate the quality of the music or Mr. Newman, it's just that this is a rip-off CD. Why couldn't Varese have combined this with something from their back-catalog or another mini-classic? One can only guess (and chuckle when this 'limited edition' still hasn't sold out in the year 2025). **3** -Jason Stone

HALLOWEEN SPECIAL: MUSIC BY GOBLIN FOR THE FILMS OF DARIO ARGENTO by D.L. BOGART

D.L. Bogart takes a look at some Goblin CDs—they should be available from Movie Boulevard in England, for one. Send £14 IRCs to 5, Cherry Tree Walk, Leeds LS2 7EB, ENGLAND for a catalog.

Dawn of the Dead (1978) • GOBLIN. Varese Sarabande LP (VC 81106). 9 tracks - 30:52 • Goblin's only soundtrack as a five-piece combo, this plays every Halloween at D.L.'s house! Leaving the Baroque behind and plunging head-first into heavy metal, Goblin provides the audio-equivalent of fear, panic, and hunger. "Zombi" and "The Hunt" propel the frantic action inside the Monroeville Mall,

while "Dawn of the Dead" provides a nightmarish march of the living dead guaranteed to chill the most jaded. The guitar-laden "Shriek" could pass for any trash metal effort found on the FM dial, and this is not a bad thing. Goblin's contribution to this Romero-Argento effort is far more pronounced in the foreign-market Argento edit of the film. The better tracks from *Dawn* (aka *Zombi*) and *Tenebre* appear on a combo CD (Cinevox CD CIA-5035), available through Movie Boulevard. The price is reasonable, but the audio quality is a bit inferior to recent Japanese re-issues. **5**

Profondo Rosso [Deep Red] (1975) • GOBLIN. Cinevox CD (CIA 5004, Italy). 7 tracks - 29:14 • Goblin's first Argento soundtrack (with additional material by Giorgio Gaslini) begins with the classically Baroque title track (a 1990 remix by bassist Fabio Pignatelli is available on *Argento Vivo* [Cinevox CD MDF 170]), but soon diverts into a driving jazz-flavored frenzy which, while complementing Argento's celluloid stylings, may leave non-admirers of jazz a bit cold. Tracks such as "Deep Shadows" and "Death Rides" are as equally riveting on your home stereo in a dark room as upon screens large or small, but the mysterious music most associated with Simonetti and the company is largely absent here. The audio quality of the CD is adequate, but running at under 30 minutes I still feel a bit short-changed. **3 1/2**

Suspiria (1977) • GOBLIN. King/Nexus CD (K32Y 2111, Japan). 8 tracks - 33:23 • *Suspiria* is generally considered Argento's masterpiece; likewise, the soundtrack is considered Goblin's best effort. The title track's loose satanic parody of "Jesus Loves Me..." is another Goblin classic, followed immediately by the chill-inducing "Witch" (which gives new meaning to the term "All the bells and whistles"). Many of Argento's touches are fully captured (and augmented) in these

tracks. Jazz influences rise to the surface again in "Blind Concert" and "Black Forest" but fortunately these tracks are far more listenable than their predecessors, and show some unique Goblin touches. The audio of this Japanese re-issue is A-1, and copious liner notes (in Japanese) are included. Find someone who can translate these for you at any cost! **4 1/2**

Tenebre [Unsane] (1982) • SIMONETTI, PIGNATELLI, & MORANTE. King/Crime CD (KICP 2214, Japan). 8 tracks - 32:35 • Claudio, Fabio, and Massimo made up 75% of the Goblin that gave us *Suspiria* and *Profondo Rosso*, but this particular soundtrack may disappoint some fans by sliding dangerously towards disco. Most tracks work quite well in sonically framing Argento's direction ("Flashing" moves almost as fast as the editing), but they are far from unique. The trio gets its money worth out of the basic *Tenebre* theme: it's cycled and recycled throughout the entire film as well as four of the eight tracks included here. In the spirit of renewable resources, "Slow Circus" and "Gemini" sound much like reworked leftovers from *Profondo Rosso*. For the most part, the soundtrack fits the film like a black leather glove. We should thank God it wasn't "Squadra Antigansters"! **3**

LP RARITIES

Augustinus Ong takes a look musically at three collector's items, records which are usually hunted not necessarily just for the music.

The Reincarnation of Peter Proud/Islands in the Stream • JERRY GOLDSMITH. Mogram Records LP (JG-7711—bootleg). Side one - 21:00; Side two - 20:00 • Avant-garde electronic sequences tempered by small-scale orchestra (synthesized?) characterize much of *The Reincarnation of Peter Proud*. At times bizarre and unnerving, the music leaves one agitated and disoriented. Goldsmith deliberately manipulates one's guttural emotions, matching those displayed by the protagonist as his sense of reality slowly is destroyed and supplanted by his past life experiences. The *Islands in the Stream* suite, on the other hand, conceived in symphonic form displays the musical virtues replete with Goldsmithian directness. This original soundtrack captures all the important thematic material that eventually becomes available in its entirety only much later on the Intrada CD. The 'pirated' version of *Islands in the Stream* is by no means a poor reproduction as Goldsmith commented during his re-recording of his score in Budapest for Intrada. His music is great in any format. **4 1/2** -Augustinus Ong

Roots of Heaven • MALCOLM ARNOLD. 20th Century Fox Records LP (FOX3005). 15 tracks - 34:00 • The banging of cymbals announces the beginning of Malcolm Arnold's overture to *Roots of Heaven*. Of all the major themes making their brief appearances in this overture, "Minna's Theme" immediately stands out with its pleasing lyricism. This haunting melody, composed by Henri Patterson, insinuates itself throughout Arnold's programmatic score. The musical complexity may be easily overlooked if not for the presence of "Elephant Hunt." The tensive rhythm never dissipates as musical themes weave in and out of the music's narrative drive. Different instruments partake in this sonorous relay; the entire pace tinged with suspense and percussive outbursts. "Return to Biondi" further illustrates Arnold's superb craftsmanship with its elaborate orchestration, full of intricate textures and fortissimo highlighting. **4 1/2** -A. Ong

A sealed copy of the above record is currently available at Footlight Records (212-533-1572). Next is an objective view of The Caine Mutiny, the ultimate soundtrack collector's treasure. The bootleg of the original 1954 RCA pressing is reviewed here—a copy of the original was recently sold for \$4,995, and copies have sold for more than that in the past. The record is valuable due to the extremely small amount of copies which were pressed before the project was canceled.

SLEEPERS

This column is the one in which readers write in telling about favorite soundtracks they have which generally go overlooked by soundtrack collectors. Everyone is bound to have some of these particular favorites, so do write in and tell about your favorite "sleepers"!

Deadfall from Carlos Camuñas: *Deadfall*, a well-crafted British thriller released in 1968 has all but vanished from sight. As far as I know it's not available on video and never plays on TV. Also forgotten is the excellent score by John Barry, recorded by 20th Century Fox Records and out-of-print for more than 20 years. Barry's score for this film about jewel thieves starring Michael Caine could be described as James Bond suspense music with a Spanish touch, since the story takes place in Spain. Bond alumnus Shirley Bassey is great on the lush and ominous title song which serves as the basis for the rest

The Caine Mutiny • MAX STEINER. Cinesound LP (001—Bootleg). 9 tracks - 56:00 • Is the original 1954 RCA pressing of *The Caine Mutiny* worth \$4,995? Max Steiner, the Dean of film music, provided less than memorable incidental music for this WWII film. The music, with the exception of "The Bright Young Men" (aka "The Caine Mutiny March" in Charles Gerhardt's RCA Classic Film Scores) and the song "I Can't Believe You're In Love With Me," is mostly drowned out by the dialogue in the soundtrack. The entire court-martial scene of over twenty minutes deliberately lacks any supporting music; any music would have been intrusive and detracting from the film's climax. At the conclusion of the trial, Jose Ferrer resoundingly condemns those involved in the mutiny, after which several measures of "The Caine Mutiny March" theme resound patriotically, counterbalancing the inner ugliness of these naval officers. More suited for the "spoken word" category rather than symphony "soundtrack," the possession of *The Caine Mutiny* may give a collector ultimate bragging rights; but for a record that contains mostly dialogue, it works out to about \$89 per minute. **2 1/2** -Augustinus Ong

TIME TO FLIP THE RECORD?



Photo by Tim Ferrante

of the score. The highlight of Barry's effort, however, is a concert work for guitar and orchestra, conducted on screen by the composer while a robbery is taking place in a luxurious villa nearby. The fifteen minute sequence cuts between the concert hall and the scene of the crime, and Barry's "Romance for Guitar and Orchestra" manages not only to stand on its own as piece of music but also to follow the dramatic action as the suspense escalates to a climax. It is one of my all-time favorite film music moments. I remember very well how I almost fell off my seat in the movie theater when my idol John Barry appeared on screen to conduct the symphony orchestra. I had no idea it was going to happen! The stereo sound on the 20th Century Fox LP is fantastic (in my opinion as good as the much touted *Casino Royale*). No John Barry fan should be without this quintessential score from his most creative period. It is a prime candidate for re-release.

SPECIAL FEATURE - The Bay Cities Jerry Fielding CDs by LUKAS KENDALL

With the release of *Jerry Fielding Film Music 3* late this summer, Bay Cities Records completed a trilogy of limited edition CDs which have effectively rescued the work of a powerful composer from relative obscurity. Jerry Fielding was a composer of such talent and unique style that it's amazing his work has gone unnoticed for so long. (Personally, I knew of him only as the composer of two of *Star Trek*'s best scores [original series], *The Trouble With Tribbles* and *Spectre of the Gun* [available on Varese Sarabande's *Star Trek* Vol. 2 and Label X's *Star Trek* Vol. 2, respectively].) Hopefully, these three Bay Cities releases will let collectors everywhere appreciate Fielding's tremendous work of the late '60s and '70s... if they are smart enough to pick up these CDs while they are still around, that is.

A variety of factors have contributed to Fielding's relative obscurity to this day, not the least of which is Fielding's sadly brief career. He was born Joshua Feldman on June 18, 1922, and quickly became interested in music (all of this is to paraphrase Nick Redman's superb liner notes in all three Fielding releases). He was very involved with music throughout his school years, though poor health plagued his childhood, and at one time left him bedridden for two years. After college he pursued a career in big band music, and landed a Hollywood job in 1947. Tragically, he was blacklisted only six years later in 1953 during the McCarthy era, and was effectively exiled to Las Vegas during what could have been his most productive years. He did not work in Hollywood again until 1962, when he scored the film *Advise and Consent*. A good deal of television work followed in the '60s (the aforementioned *Star Trek* scores as well as *Hogan's Heroes*, *The Farmer's Daughter*, and *The Good Guys*) until his big breakthrough—scoring *The Wild Bunch* for Sam Peckinpah, for which he received an Oscar nomination (he would later be nominated again for *Straw Dogs* (1971) and *The Outlaw Josey Wales* (1976)). *The Wild Bunch* (CD in the works from Screen Archives) thrust him into his most productive period, 1969-1980, which saw him score a tremendous amount of films, regularly working for directors like Peckinpah, Michael Winner, and director/star Clint Eastwood. Tragically, the creative energies which flowed from Fielding in the '70s would overwhelm him physically—he suffered a heart attack on February 17, 1980, while in Toronto, Canada. His perfectionist, workaholic mentality probably led in part to his early death.

Describing Jerry Fielding's work is as complex a task as Fielding's music is itself. He was not a writer of simple melodies, and his music does not appeal to everyone. It's dark, often quite unmelodic, violent in complexity and changing flow, and unique in orchestration. Due to the era for which he was composing, the music also has the heavy-handed style often associated with the '70s, as well as occasional disco/jazz overtones which some people would like to forget. (Such overtones are few and far between on the CDs, however—don't worry, it's not *Saturday Night Fever*.) While I cannot comment personally on how his music fit the films, having not seen any of his films for quite some time, his music is widely

acknowledged to fit the visuals like a glove, so much so that it contributed to his obscurity following his death. Some say, after all, that the best film music is the film music you never notice.

The first volume in Bay Cities' trilogy of releases, simply titled *Jerry Fielding Film Music*, is a two disc set, BCD-LE 4001/02. Disc 1 runs 71:48 and contains music from *Lawman* (1970, 24:44), which is superb, *The Mechanic* (1972, 26:40), also excellent, and *The Big Sleep* (1978, 19:25 suite) which contains some big band style jazz in the style of Fielding's big band music from the Las Vegas years. Disc two runs 75:02, and contains *Straw Dogs* (1971, 31:46), *Chato's Land* (1971, 8:09), and *The Nightcomers* (1972, 33:44); again, as I am not familiar with the films, I can not judge the scores in context of them, which is probably where they best stand up.

Jerry Fielding Film Music 2 has a catalog number of BCD-LE 4003, and a running time of 69:01. Featured here is a complete reissue of *Scorpio* (1973, as can be found on Elmer Bernstein's Film Music Classic LP series of the '70s [FMC-11]). The score features some Parisian music, as Fielding was not one to score everything straight as might be done today—if the film was in Paris, he'd write French music, just as he wrote Mexican-flavored music for *Bring Me the Head of Alfredo Garcia*, see below. *Scorpio* (1973, 43:38) also contains some of the "disco/jazz" overtones mentioned earlier which seem a little cheesy today, but really aren't that intrusive. Also on this disc are suites from *Johnny Got His Gun* (1971, 13:39) and *A War of Children* (1972, 12:10). The sound is not too good on *Johnny Got His Gun*, which is noted on the CD's packaging.

Jerry Fielding Film Music 3 (BCD-LE 4004, 63:05) was just released in early August, hailed by many as the best of the trilogy. It features three suites from three scores: the aforementioned *Bring Me the Head of Alfredo Garcia* (1974, 23:03), which features great Mexican source music; *The Getaway* (1972, 17:39), which was rejected from the Peckinpah film at star Steve McQueen's request—Quincy Jones did the replacement, and the addition of Fielding's score here adds further to the historical value of these Bay Cities CDs; and to round out the CD is a suite from *The Gambler* (1974, 22:24), which saw Fielding incorporate Mahler's Symphony No. 1 in a wonderfully perverse way.

Bay Cities' packaging on all three releases is superb, though not necessarily flashy; the artwork lacks the 'razzle-dazzle' of other labels, and all three releases are packaged almost identically, with the only change in the covers being the color (Vol. 1 one is blue, Vol. 2 is green, and Vol. 3 is red) and the addition of a "2" or "3" to the latter two volumes! However, that's largely irrelevant to these CDs' strengths. Each release contains dense and thorough liner notes from Bay Cities' project director Nick Redman and cover Fielding and his music far better than this article possibly can. Sound on all three volumes is occasionally weak, but strong overall, especially considering what the master tapes have probably been through. Just organizing and compiling the music

must have been a tremendous task for Redman and co. at Bay Cities, and they've done their job so well it's transparent—such is the life of the CD producer, as it is often the life of the film composer.

From a soundtrack collecting standpoint, these CDs are certainly wise choices to pick up. WARNING! Volumes 1 and 2 have been around for a while, and supplies are just about gone—if you are going to buy these CDs, do so soon! Bay Cities itself only has a handful on hand, and Tower Records is sold out. Fortunately, the releases can still be found at soundtrack specialty shops like Footlight Records and Intrada, but probably not for long (see contact info on pages 1 and 2). Just the fact that these are limited editions of 1500 copies each make them a smart choice for collectors—that they contain such strong work makes them virtually a must for serious collectors to at least look into. While the CDs will run a little more than the norm (Volume 1 goes for about \$35, Volumes 2 and 3 about \$20 each), one may not be willing to throw down \$75 at once; however, if you've ever heard Fielding's music before, whether in his films or on *Star Trek* or whatever, and/or complex orchestral work from the '70s appeals to you, pick up the third CD. It's probably the most varied of the bunch, with the Mexican music and the Mahler adaptation thrown in with a vintage all-Fielding score, and the worst that can happen is that you don't like it, and you put it away for years for it to become a collector's item. If you like this third volume, which was just released and should be available in abundance from the aforementioned soundtrack shops (note that the CDs were not widely released, however—they won't be turning up in Sam Goody down at the mall), act fast and pick up the first two volumes right away! You can always sell them later.

Overall, these three releases are a tremendous example of a composer and his work being preserved for all to hear, with A-1 production values. The CDs present Fielding to the world at last, and all together, the 4+ hours of music on the CDs gives a thorough overview and representation of a gifted composer who sounded like no one else. Artistically and historically these CDs are of great importance, so do consider today whether you want to look into them—when they're gone, they'll be gone.



SPECIAL FEATURE - 30 Years of 007 by ANDY DURSIN

Believe it or not, Ian Fleming's James Bond quietly celebrated his 30th Anniversary of big screen adventure this year. In 1962, Fleming's *Dr. No* became the first Bond outing to reach the silver screen, and now, 30 years and 18 pictures later, EMI Records USA is marking the occasion with a 2-disc compilation that is a *must* for Bondbuffs. **The Best of James Bond: 30th Anniversary Limited Edition** (EMI Records USA 7-98560-2, 31 tracks - 103:22 [1 hr, 43 min, 22 sec]) is a celebration of the "official" Eon Productions Bond series (meaning there's nothing here from Charles Feldman's 1967 overdone spoof *Casino Royale* or the 1983 Connery comeback *Never Say Never Again*). The first disc contains the Main Titles from all 16 Eon films—from Monty Norman's first playing of the "James Bond Theme" (which was ghosted by Barry) to Gladys Knight's vocal for the last Bond film, *Licence to Kill*. It's shocking to realize just how terrific these themes are—*Goldfinger* by Shirley Bassey is simply classic, as is Paul McCartney's dynamic *Live & Let Die*, Carly Simon's *Nobody Does It Better*, and Duran Duran's powerful *A View To a Kill* (the only Bond theme ever to reach #1, incidentally). Nancy Sinatra's gorgeous *You Only Live Twice* and Rita Collidge's soothing *All Time High* bring back memories of past 007 outings, and the only blemish in all 16 themes is Lulu's *Man With the Golden Gun* title track, a laughable tune with inane lyrics.

While the first disc doesn't offer any new material, the second disc will make Bondphiles go nuts—tons of unreleased material and classic John Barry orchestral cuts, some of which were released in the UK but never in the US. The big surprises are the two previously unreleased vocal versions of "Mr. Kiss Kiss Bang Bang," initially written as the title track to *Thunderball* but dropped before the final cut. While the tune itself remained as an instrumental in the picture, the original vocals are both here—one performed by Dionne Warwick, another by Shirley Bassey, neither previously released. And there's a lot more—Anthony Newley's vocal of *Goldfinger*, recorded in a bizarre jazz treatment, and an unknown "demo version" of *You Only Live Twice*, written by John Barry and Leslie Bricusse, totally different from the

Nancy Sinatra vocal heard in the finished film. (Different music, different lyrics, and sung by an unknown singer, though it sounds somewhat like Liza Minnelli.) John Barry fans will find plenty of wonderful material on the second disc as well—versions of the James Bond theme and the "alternate" Bond Theme, "007," which have been released, are here. And so are four cuts from the original *Goldfinger* soundtrack, released on the UK album, but left off the US LP. The four cuts (Pussy Galore's Flying Circus, Golden Girl, Death of Tilley, and The Laser Beam) run a total of about 9 minutes, and Barry fans will be delighted with their inclusion here. More importantly, the second disc includes a fantastic 21 minute suite from *Thunderball*, comprised entirely of unreleased material from the original soundtrack, mostly consisting of music from the film's second half. All of this is combined with three 1-minute radio commercials (for *You Only Live Twice*, *Thunderball*, and *Live & Let Die*), and Louis Armstrong's vocal for Barry's touching "We Have All the Time in the World" from *On Her Majesty's Secret Service*. The latter has, of course, been released before, but this wouldn't be a complete collection without it.

Undoubtedly, some Bond fans may be upset at the omission of one of their particular favorite cues, but you have to remember that, when considering the James Bond series, there's so much wonderful musical material to go through that you could make 16 different albums from each film. (Guess what—they already have.) But this is a fitting "Best Of" album, with enough of the old favorites and a wealth of unreleased material to certainly satisfy everyone. The 28 page booklet contains lots of liner notes about the films and the music, including all sorts of Billboard chart data on each track, dates, etc. The album is produced by Ron Furmanek, responsible for producing Capitol's recent "Collector's Series" CDs, and he produces the same wonderful package here, with great sounding remastered CDs and expert booklet notes, written here by author Daniel Biederman. In terms of a compilation, you can't ask for much more than this. Happy anniversary, 007.

This 2CD set should be available at most record stores—Intrada currently has it in stock for \$30, see contact info on page 2.

BATMAN RETURNS: THE SCORE Analysis by GUY TUCKER

Tim Burton's rapturously overblown spectacle *Batman Returns* is a follow-up not just to *Batman*, but to his last film *Edward Scissorhands*—the pasty-faced, messy-haired, funny-fingered Penguin is nothing if not Edward's evil twin, and both good and evil characters are handled with a melancholy whose style approaches the operatic: the Penguin's staggering "Viking funeral" is as poignant a sendoff as any movie villain has ever received. It's a crazy, edgy, hopped-up movie, a near-psychotic jack-in-the-box that improves dramatically upon successive viewings. Its superfluity of energy suggests just how personal *Edward Scissorhands* really was to Burton; it turns out that the movie didn't just sum up his themes, it unlocked the door that was keeping them in. The elegiac *Edward* is still his best film, but *Batman Returns* is his most complicated and interesting; and you can say exactly the same about Danny Elfman's masterful scores for both.

One of Elfman's more curious strategies is to decline to use different instruments to outline his principals. Chorus, chimes, harps and drums—very distinctive sounds, but Elfman doesn't assign them to any one character. The Penguin's theme is the most fully developed after *Batman*'s, but, especially as heard in the End Title, it's practically an elegy, and colored by the same plaintive strings that mew underneath the Catwoman's playful rampages; and the pitter-patting glockenspiels that accompany her jump-roping with a whip are no different from those skittering behind the Penguin as he scurries through the sewers under Gotham. And when these two are in combat with *Batman*, Elfman's interpolation of *Batman*'s theme is sleek enough that one realizes the villain's themes are actually based on the hero's. And the new choral and orchestral colors Elfman has brought to the material affect the hero's theme in turn.

Why this sameness? It's certainly not laziness; there are more notes from more players than any score this year—I've rarely heard anything busier. Elfman is merely underlining what Burton finally makes explicit in dialogue at the end, when the Penguin taunts *Batman* ("You're just jealous because I'm a genuine freak and you have to wear a mask") and when *Batman* pleads with the Catwoman ("We're the same—split—right down the center"). Bruce Wayne became *Batman* because a clown (the young Joker) murdered his parents; Selina Kyle is murdered by Max Shreck, but right before that, she acquires the stun gun from another killer clown—whose mouth is painted to look like a Bat signal! Selina is fascinated by the stun gun, a symbol of power

she has never known; but she never uses it until she consummates her rage at Max. "Don't pretend this is a happy ending," she snarls, and fries them both. All three, born of bizarre accidents that leave them as much animal as human, are driven by their own, very personal quests for justice.

The Warner Bros. CD is superbly representative, though I wish Elfman had given a little more thought to the cue titles. Still it's a far better recorded, more vibrantly written score than the original, with an amazing variety of tones despite the unvarying instrumentation. There's demented Christmas music in the first cue, scampering behind the Cobblepots as they hurry to dump their monster baby; a thundering reprise of the *Batman* theme follows, tapering off to a curious rhythm for kettle drums as the baby is met by a flock of king penguins. These drums are heard aplenty when Selina Kyle's body is assaulted by stray cats, and they figure prominently in *Batman*'s struggles with the Red Triangle gang. It makes sense that the only halfway ordinary character in the film, Max Shreck, isn't musically represented at all. "I am the heart of this city, and its mean twisted soul," he tells Bruce Wayne, and indeed, Max is the hub around which the whole plot revolves. He backs the Penguin's plots and he is responsible for Selina's transformation; when these characters are alone with him, Elfman's respective themes (heard in "The Lair" and a piece not on the disc) are at their purest. When Penguin, Catwoman and *Batman* intermingle, it is not their differences but their similarities that Elfman and Burton emphasize, and the music goes just nuts.

Elfman's musical strategy serves to strengthen Burton's concise vision. In just a few years, the two have forged one of the most remarkable director-composer relationships ever (there are precious few as it is). It's virtually impossible to imagine a Burton film now without Elfman. Fortunately, we already know they'll be united for Burton's next, the animated musical feature *Nightmare at Christmas*. Should be interesting to see what they do with a *real* cartoon.

Guy Tucker is a veteran of the film music publications CinemaScore and Soundtrack! (and now merged as one, Soundtrack!/CinemaScore). Master of all which is Godzilla, he has researched Japanese film and film music extensively, and knows Akira Ifukube personally, while you don't. (Hopefully, he also has a good sense of humor, and won't be too upset when he sees this 'author bio'!)

MAIL BAG - Letters from readers

This section serves as *Film Score Monthly's* "letters to the editor" column. This month, two independent responses have come in regarding Roger Feigelson's *Crossfade* column in last month's issue of FSM, from representatives of the Bay Cities and Silva Screen record labels, respectively.

...Having just read *Crossfade* by Roger Feigelson (FSM #25), I was surprised and delighted to discover that one of Bay Cities' discs had made the list of "worst produced CDs." I have striven for this accolade with great vigor during my tenure at the company, and now that I have achieved it, I feel I can retire a happy and fulfilled man. The company can go on and grow with renewed confidence, secure in the knowledge that its existence was not a waste of time.

My first question would be simply this: Does Roger Feigelson have any idea what the term "produced" means? To me, at least, the idea of bad production would mean crummy sound, delinquent packaging, for example the lack of photos or notes, or a variety of complaints that might indicate the CDs purchaser had not received value for money. In the case of *And You Thought Your Parents Were Weird* by Randy Miller, Feigelson pronounces the score "great," but the CD ill-produced because it lacks crossfades. I may be wrong, but perhaps to Mr. Feigelson the term crossfade has a mystical, even sacrosanct quality. (After all it is the title of his column.) But to the ordinary listener and music appreciator, the lack of "crossfades" is usually not such a big handicap.

Does Mr. Feigelson have any idea of budgets and schedules? I had assumed he had because he has a vested interest in Intrada, but maybe he's not a hands-on participant. *And You Thought Your Parents Were Weird* was a small film with a minimal release scored by a then unknown composer. Bay Cities is the only soundtrack label that currently gives un-

known composers a break. To wit: Marc Shaiman, Daniel Licht, Richard Gibbs, Graeme Revell, Don Peake, and Mark Suozzo, as well as Randy Miller. All of these composers had their debut album on Bay Cities. However, sometimes it is not possible or even feasible to devote excessive studio time to smaller projects. The releasing company for *And You Thought...* never knew when the film was coming out and when they finally did, the album had to be mastered and packaged in short order. I asked Randy Miller to block his cues together because all of the cues were short. It made more sense to all of us to reduce the number of tracks, although the tracks as created would contain brief pauses. It was the practical, sensible thing to do. The same thing was done by Shaiman himself for *Misery*. It is a perfectly legitimate, artistic decision. If Feigelson thinks the score is "great" then he should be pleased to have it. Because if I had been morally obliged to crossfade all the tracks, the score would have incurred prohibitive expense, and it would have been aborted. Which scenario is preferable to Feigelson? The trouble with being a "completest" (sic) is that the "completest" usually sacrifices reality for private obsession. Here at Bay Cities we can't afford that luxury.

Feigelson's attitude is especially peculiar, coming as it does, right after his AFM piece where he criticizes the naïveté of most soundtrack fans. To me this sounds suspiciously like a case of the age-old adage: Those who live in glass houses, shouldn't throw stones.

Nick Redman
Bay Cities
Culver City, CA

...I feel that I must reply to the comments of Roger Feigelson in the September 1992 issue of your magazine. In his "Crossfade" column regarding the "Worst Produced Soundtrack CDs" Mr. Feigelson takes aim at the Silva

Screen release of Jerry Goldsmith's scores to *Ransom* and *The Chairman*. This CD was supervised and produced by me for Silva Screen.

While I support Mr. Feigelson's right as a reviewer to have an opinion as to the artistic merit of the release, I must however state for the record that some of his statements about this title are wrong.

1.) In his column, Mr. Feigelson implies that we did not mention on the packaging that the titles on this CD were taken from sub-standard sources. This is not the case. That fact is clearly marked on the rear inlay card, as well as in the booklet. We made no attempt to hide the fact that the sound on this release was not up to our usual standards; the only reason we put it out was due to the fact that the music was very good.

2.) Mr. Feigelson goes on to say that "Simply because the master tapes are currently unavailable [is] no excuse to use LPs." For the record, after we had closed the deal the master tape was given to us and to our horror we discovered it was a dolby encoded open reel copy made of the original LP release. We searched for the album masters for three months and could not find them. We used every means open to us to find the masters and we just plain couldn't. We did, however, locate one party that had a stereo copy of some portion of the scores, but this person was unwilling to release it to us, all of which was known to Mr. Feigelson.

In closing I wish to say that this title was by no means the best sounding CD I've ever done, but I feel that it's by no means one of the worst produced CDs of all time. In the future I hope Mr. Feigelson reports the facts, as opposed to ignoring them.

Ford A. Thaxton
Silva Screen Records
Olympia, WA

MISCELLANEOUS NEWS AND INFO ...cont. from page 1

Death: Composer/orchestrator/arranger Herbert Spencer died at the age of 87 from complications of pneumonia on September 18th. He worked in Hollywood during the Golden Age under Alfred Newman at 20th Century Fox, worked on a number of musicals in the '50s and '60s (he received an Oscar nomination in 1970 for his song score to *Scrooge*, along with Leslie Bricusse & Ian Fraiser, and again in 1973 for his work on *Jesus Christ Superstar*, along with Andre Previn & Andrew Lloyd Webber. Since the mid-'70s he has worked as one of John Williams' principal orchestrators, on *Jaws*, the *Star Wars* trilogy, *Superman*, *E.T.*, *The Witches of Eastwick*, *Home Alone*, and more.

Radio roundup: Carlos Camuñas' *MÚSICA CINEMATOGRAFICA* airs in Puerto Rico on Radio Universidad (89.7 FM) from 10 to 11 AM on Sundays and from 7 to 8 PM on Wednesdays. The program mostly features orchestral film scores, classic and contemporary, and has been on the air since 1980. • In Orlando, Florida, a film music program **MUSIC FROM THE MOVIES** airs every Saturday on WPRK FM 91.5 (Rollins College) from 2 to 5 PM. • October programming for Ford Thaxton's **SOUNDTRACK CINEMA** is as follows: OCT. 3: Fellini and Rota (music from *The Clowns*, *Amarcord*, *La Dolce Vita*, and more). OCT. 10: Film Music of Ennio Morricone (music from *The Mission*, *Cinema Paradiso*, and *The Good, The Bad, & the Ugly*). OCT. 17: New Releases (music from *Christopher Columbus*, *The 'Burbs*, and more). OCT. 24: "The Devil Made Me Do It" (music from the *Omen* trilogy). OCT. 31: Halloween Horror Show (2 hr special, 8PM start—music from *Hellraiser 1 & 2*, *Silence of the Lambs*, *Ghost Story*, *Dracula*, *Halloween*, and more). Soundtrack Cinema airs on King FM 98.1 in Seattle, WA, from 9 to 10 PM on Saturday night.

Record conventions: The following record conventions will be taking place on the east coast over the next months, held by the following companies: **RECORD SHOW, INC.**, PO Box 19625, Brooklyn Park, MD 21225, 410-636-5783: *Saturday, Oct 10:* Holiday Inn South, Roanoke, Virginia, 1927 Franklin Rd—Wonju exit off of I-581/US 220; *Sunday, Oct 18:* Sheraton Brandywine Inn, Route 202, 4727 Concord Pike, Wilmington, Delaware, Exit 8-N, I 95; *Saturday, Nov 7:* Howard Johnson Hotel, Alexandria, Virginia, on US Route 1 and I-95 (Capital Beltway), Exit 1 South, 5821 Richmond Highway. • **ANAPOLIS MARKETING, INC.**, 6506 Pyle Rd, Bethesda MD 20817, 301-260-6974, 410-757-6182: *Sunday, Nov 15:* Greater Baltimore Collectors Mart XIII, 10 AM - 5 PM, Pikesville MD, Pikesville Armory - 610 Reisterstown Rd, off I-695, exit 20. • **KEYSTONE RECORD COLLECTORS**, PO Box 1516, Lancaster PA 17604, 215-273-2965: *Oct 11, Nov 8, and Dec 6:* Music Expo, 9 AM - 4 PM, Weawit St, 1/2 mile east of Route 23 on US route 3222, Blue Ball, PA. • **RICHMOND RECORD COLLECTORS ASSOCIATION**, PO Box 876, Chester VA 23831, 804-796-4919: *Sunday, Oct 25:* 10 AM - 6 PM, Holiday Inn Downtown, 301 West Franklin St, Richmond VA. • Keep in mind that these conventions deal with all types of records, but soundtracks are almost always included to some degree. If any of these sound interesting, contact the respective organization throwing the con for more info.

Emmy winners: Principal Emmy winners for the 1991-92 year were Bruce Broughton for Music Composition for a Mini-Series or Special (for *O Pioneers!*, CD on Intrada); and Dennis McCarthy for Music Composition for a Series (*Star Trek: The Next Generation*, "Unification I," CD soon available on GNP/Crescendo), tying with Bruce H. Babcock for *Matlock* ("The Strangler").

NEXT ISSUE: ...will probably be a lot like this one!

Lukas Kendall, editor/publisher; Andy Dursin, SCORE editor